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# catl er

& BYSTANDER



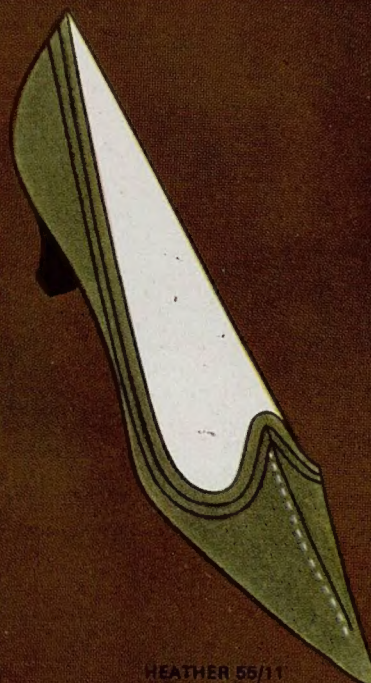
autumn  
fashion







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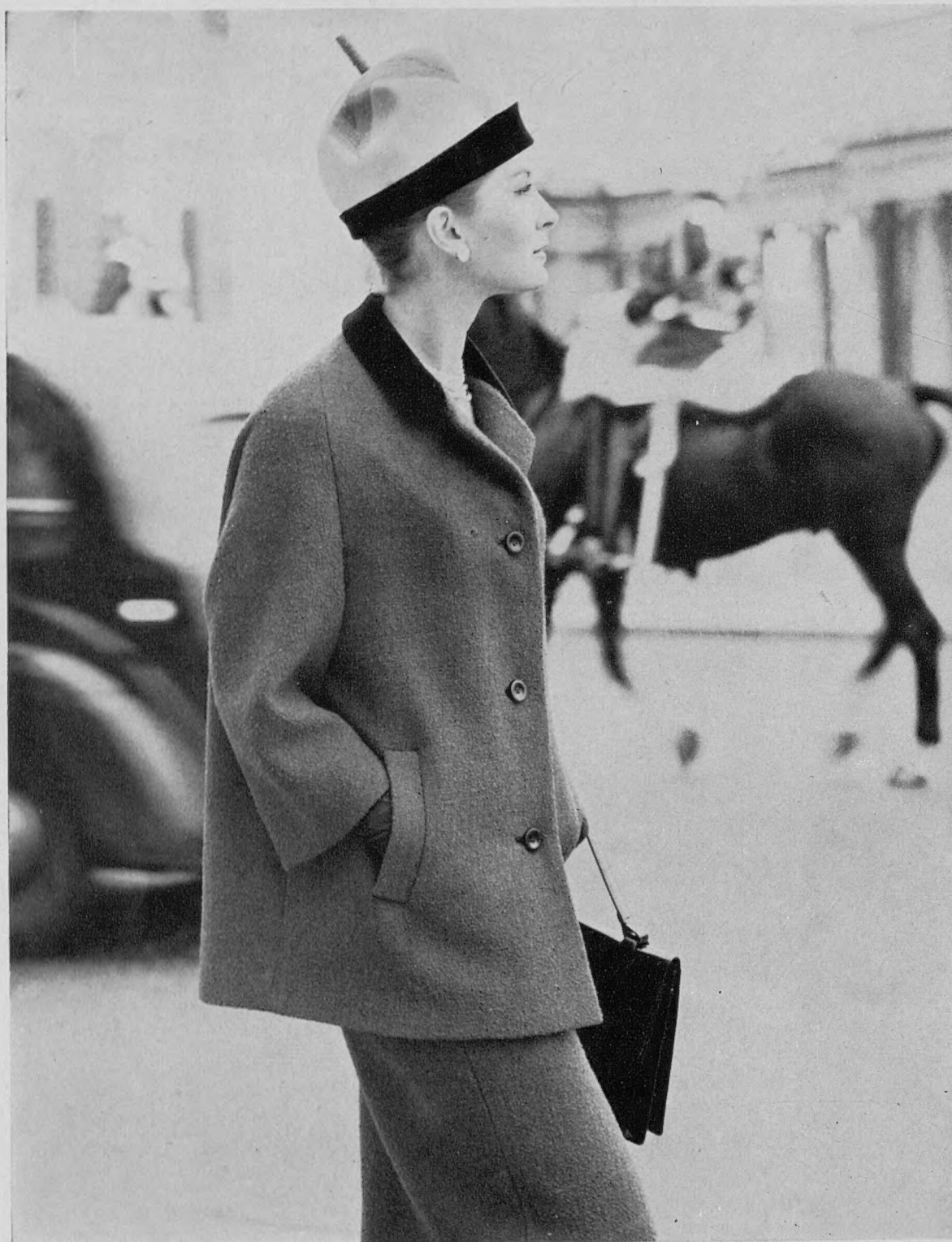


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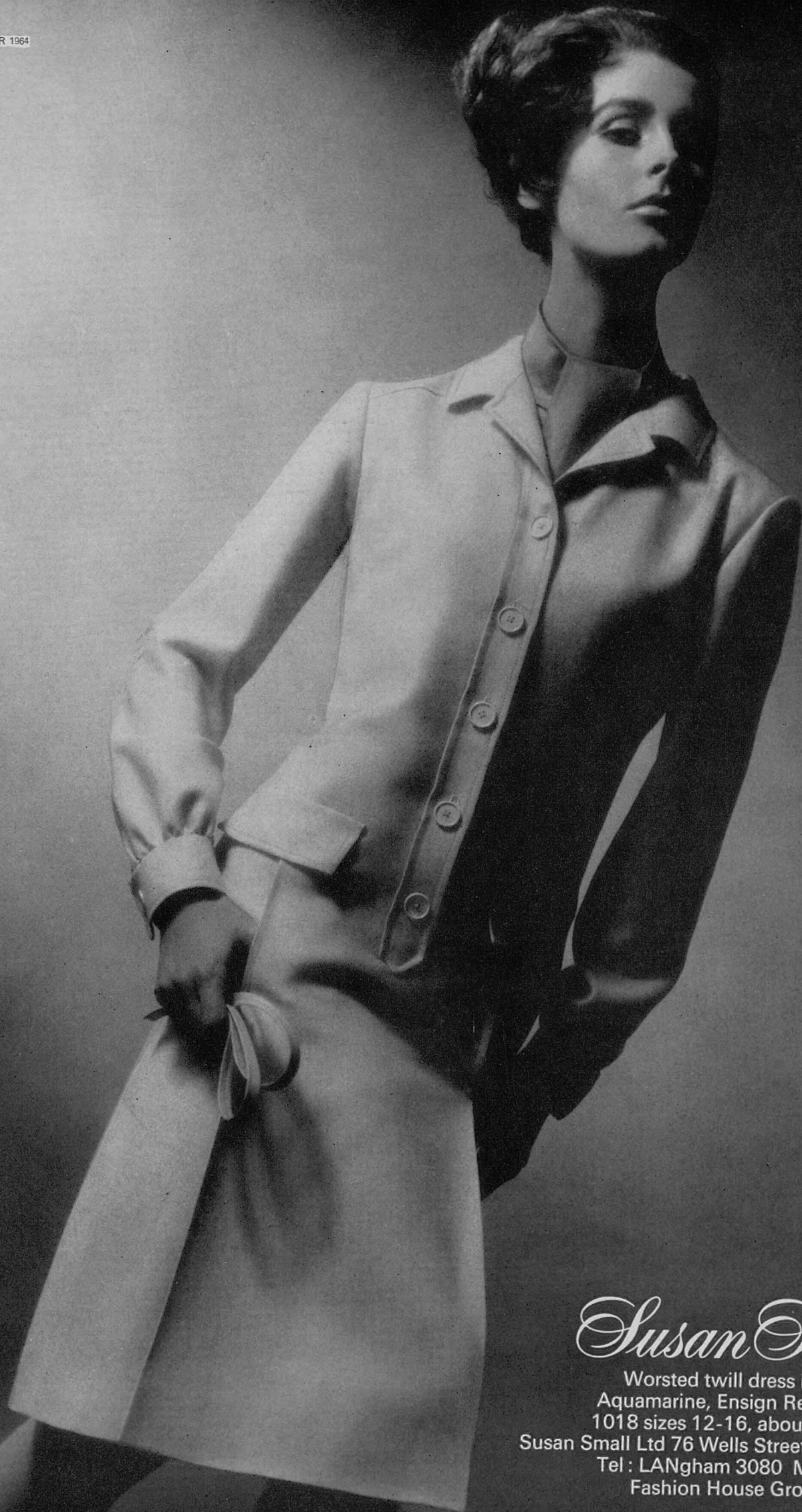


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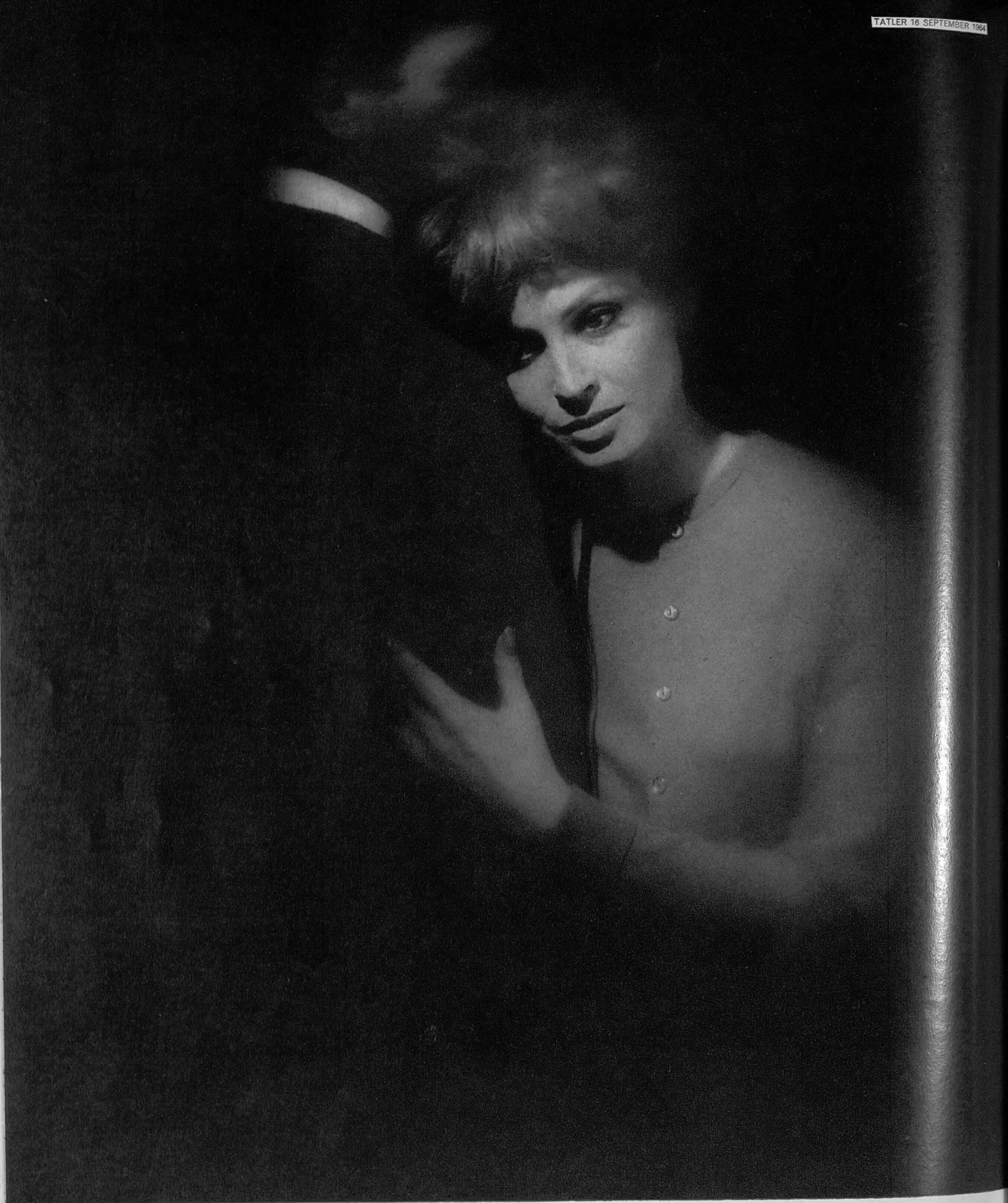




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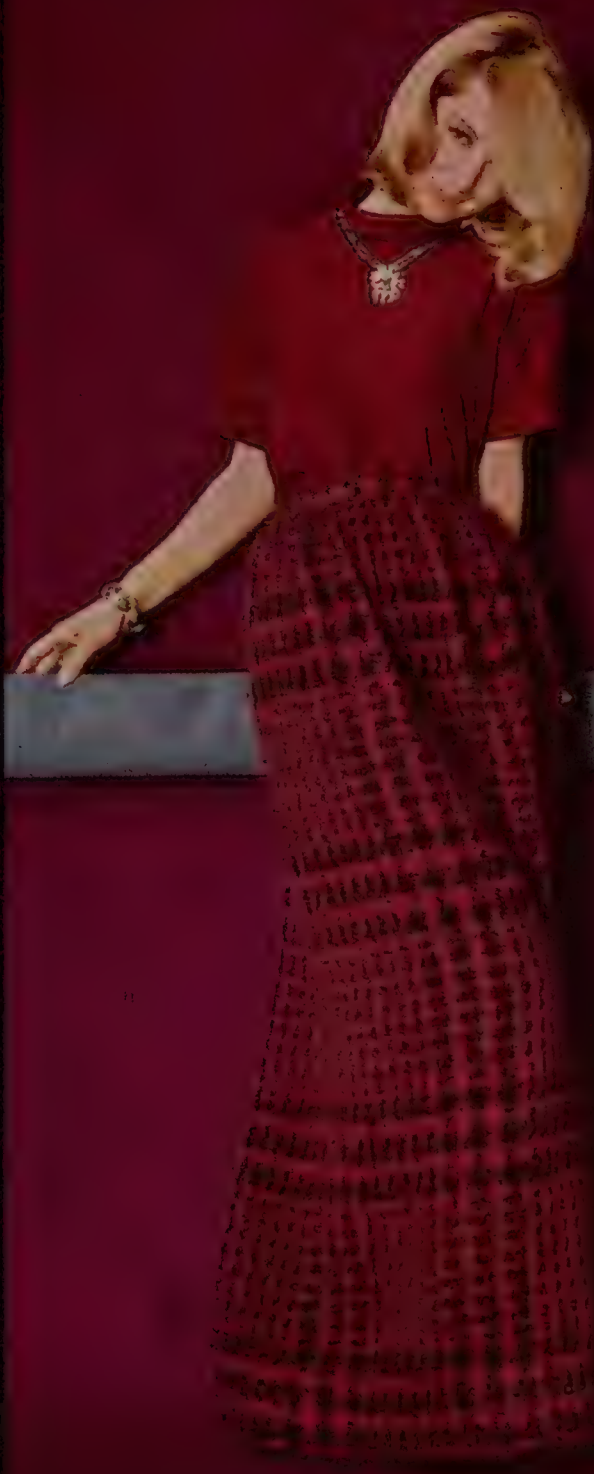
# PLUM CRAZY

In the rainbow whirlpool of the Paris collections, the glowing plum, grape and wine colours formed a heady centre. Unity Barnes made a rich picking of clothes for the autumn scene, set against a background of Chianti red



Knitted dress in soft damson wool, zebra patterned in maraschino, has deep-set sleeves, a hint of width at the hem. By Katja of Sweden, 15 gns. at Liberty '64 Shop; Fiori, Chichester. Black patent pumps, 8 gns. at Charles Jourdan. Adrien Mann bracelets at Peter Robinson, Oxford Circus. Cool "Daytaupe" stockings by Pretty Polly.

Opposite page: Cherry-plum wool dress, lightly sugared with angora, has an in-curving jacket with a loosely tied scarf collar, 17 gns. at all branches of Jaeger. Velvet hat by Christian Dior Chapeaux, at Liberty. Kid gloves by Fownes.



Evening-by-the-fire skirt in Bernat Klein's plummy checked mohair, topped by a little Chianti red crepe blouse. By Fredrica, skirt 12 gns., blouse 5½ gns. at Dickins & Jones; Joan Sutherland, Maidenhead. Sapphire-stoned necklace with gilt pendant, 13 gns., bracelet, 21 gns. Both by Bijoux Christian Dior at Harrods.

The lipstick in these pictures is Arden Pink by Elizabeth Arden. Photographs by Vernier.



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# tatler

AND BYSTANDER / VOLUME 253 / NUMBER 3290

EDITOR  
JOHN OLIVER



The cover picture by Vernier unites some of autumn's glowing fashion looks. The plum-flecked black-&-white tweed coat, over a leather-belted skirt and plum wool blouse are by Christian Dior-London at Fortnum & Mason. The tweed hood, worn atop a little black suede pillbox, is by Christian Dior Chapeaux, also at Fortnum & Mason to order. Unity Barnes picks more fashion plums, page 566 onwards. J. Roger Baker interviews Jean Bell, the Model Model Maker, on page 560. Also turn to page 562 where Philip Townsend photographs the Birth of a Dress

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# GOING PLACES

## SOCIAL & SPORTING

**Autumn Antiques Fair**, Chelsea Town Hall, to 26 Sept.  
**Staff College & R.M.A. Sandhurst Horse Show**, Camberley, 19 September.

**Perth Balls**, 22, 24 September,  
**Sherwood Rangers Yeomanry Ball**, Welbeck Abbey, 26 September.

**Army One Day Horse Trials**, Tweseldown, Aldershot, 3 October. (Details, CAMBERLEY 21122 ext. 10.)

**Benenden Ball**, Quaglino's, 2 October. (Details, Benenden 3163.)

**Cesarewitch**, Newmarket, 3 October.

**Women of the Year Luncheon**, Savoy, 12 October, in aid of the Greater London Fund for the Blind.

**Christian Dior Fashion Lunch**, the Dorchester, 14 October, in aid of the United Nations Association. (Tickets

£2 15s. from the Hon. Mrs. Vere Harmsworth, 25 Charles St., W.1. GRO 2784.)

## RACE MEETINGS

**Fiat**: Yarmouth, 16, 17; Brighton, 16-17; Ayr (Western Meeting), 16-18; Haydock Park, Kempton Park, 18, 19; Thirsk, Worcester, 19; Windsor, 21; Leicester, Edinburgh, 21, 22; Windsor, 23; Pontefract, 23, 24 September.

**Steeplechasing**: Ludlow, today & 17; Newton Abbot, 18, 19; Fakenham, 19; Scone (Perth Hunt Meeting), 23, 24 September.

## GOLF

**Ladies' British Open Amateur Championship**, Prince's, Sandwich, 22-25 September.

## MUSICAL

**Covent Garden Opera**. The Ring. *Gotterdammerung*, 19 September; *Das Rheingold*, 21 September; *Die Walküre*, 22 September; *Siegfried*, 24 September; *Gotterdammerung*, 26 September. (COV 1066.)

**Royal Albert Hall**. Promenade Concerts, to 19 September.  
**Sadler's Wells Opera**. *Faust*, tonight, 18, 22 September; *Cinderella*, 17, 24 September; *The Seraglio*, 19, 23 September. (TER 1672/3.)

**Country House concerts**. Melos Ensemble. *Montacute*, 3 p.m., 19 September; *Hardwick Hall*, 7.30 p.m., 20 September; *Fenton House*, Hampstead, John Williams (guitar), 8 p.m., 23 September; *Vegh Quartet*, *Stourhead*, 3 p.m., 26 September, *Claydon House*, 7 p.m., 27 September. (PRI 7142.)

## ART

**Joan Miro**, Tate Gallery, to 11 October.

**The Inner Image**, Grabowski Gallery, Sloane Avenue, to 9 October.



Gregory Peck plays a Spanish guerilla fighter in Fred Zinnemann's *Behold a Pale Horse*, which follows *The Pumpkin Eater* into the Columbia at the end of the month. Anthony Quinn and Omar Sharif also star in this suspense adventure story that is laid primarily in the French Pyrenees

**Elizabeth Perrins**, Hebridean landscapes, St. James's Deeside Gallery, Dinnet, Aberdeenshire, to 16 October.

**London Salon of Photography**, R.W.S. Galleries, Conduit St., to 3 October.

**Summer Group of Six Painters**, John Whibley Gallery, 60 George St., W.1., to 26 September.

**Wapping Group**, Royal Exchange, to 24 September.

## EXHIBITIONS

**Regency Exhibition**, Brighton, to 30 September.

**"Design from Scotland,"** Design Centre, Haymarket, to 10 October.

**Devon Guild of Craftsmen**, Torquay, to 23 September.

**International Handicrafts & Do-It-Yourself Exhibition**, Olympia, to 26 September.

## FIRST NIGHTS

**Queen's**. *Season of Goodwill*, tonight.

**Haymarket**. *Carving a Statue*, 17 September.

**Shaftesbury**. *The Road of the Greasepaint*, the Smell of the Crowd, 18 September.

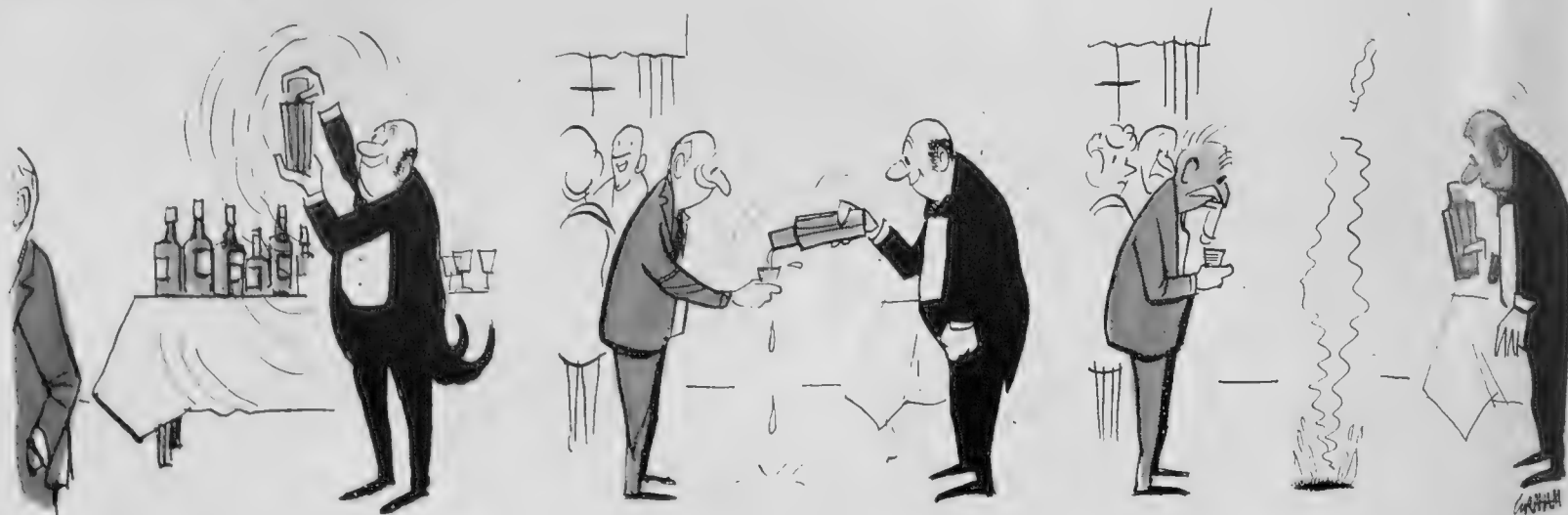
**Theatre Royal**, Stratford, E. *Edge of Reason*, 18 September.

**Adelphi**. *Maggie May*, 22 September.

**Duke of York's**. *A Scent of Flowers*, 29 September.

**Aldwych**. *The Jew of Malta*, 1 October.

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# GOING PLACES

C.S. . . . Closed Sundays.

W.B. . . . Wise to book a table.

**Le Provençal.** 259 Fulham Road. (FLA 9434.) C.S. An increasing number of restaurants in London are adopting the title *Restaurant Français*; in some cases it becomes obvious to the customer that the owner is not clear what the term means, but no such charge can be made against Le Provençal. Starting at the end of the meal, the white grapes were muscats, the cheese board fine, and the coffee as a Frenchman likes it. The *terriner de chef* was just as it should be, and so was the sole. The atmosphere is pleasant and the combination of colours creates a feeling of warmth and contentment. The wine list is good and I enjoyed the 1961 white Chateaufneuf du Pape. A lot of work has been put into this restaurant in recent months, and I am sure that no Frenchman would quarrel with its title. W.B.

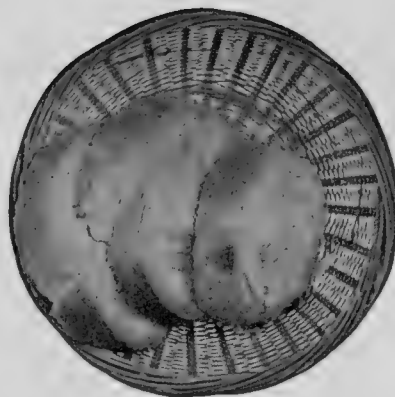
**Petit Savoyard,** 35 Greek, Street, Soho. Open luncheon and dinner—dinner only on Sunday. (GER 5367.) Established in 1907, this small and unpretentious restaurant has a considerable clientele of regular customers who like the combination of quiet and good cooking. Praise for the vichyssoise soup (2s. 6d) and the lobster thermidor (21s.), but the cheese board was dull and the biscuits not fresh, in contrast to the excellent bread. And *must* so many restaurants have such dreary biscuits: have they never heard of Bath Olivers, High Bake, and Lehmann's? There was no fruit salad and the fresh fruit display was a few Italian peaches and a handful of cherries. The coffee was good, and the wine list is unusually large for a small restaurant, and of quality.

## Zeal rewarded

**The Oxenham Arms** at South Zeal, near Okehampton, on the Exeter road, changed hands not very long ago, and the new landlords are building up a reputation for good, plain food at reasonable prices. The quality of the beef is high, and they know how an apple pie should be made. There is an adequate wine list—again prices are moderate—and it is wise to book (Tel: Sticklepath 244).

**Wine note:** A new sherry Duff Gordon, whose E. Cid Amontillado sherry is well known, have now put Santa Maria on the market. It is a full-bodied golden cream, but does not suffer from being heavy and over-sweet. It is, in fact, the result of skilful blending, and at Puerto de Santa Maria, near Cadiz, Duff Gordon holds 21,000 butts of different kinds of sherry in their 21 Bodegas. For those who like a very dry sherry I can commend their Fino FERIA. These sherries are imported by Rutherford, Osborne & Perkin: the Santa Maria is 18s. per bottle.

Will Holt and Austrian-born Martha Schlamme are currently presenting *The World of Kurt Weill in Song* at the Vaudeville Theatre. When the show appeared on Broadway, the two folk singers won the approval and blessing of Weill's widow, Lotte Lenya. They present their compilation of songs against a typical Brechtian decor of words slashed in chalk against a black background



## Notable meal

*Date:* 29 July, 1964.

*Place:* The Canterbury Room, Charing Cross Hotel.

*Hosts:* Louis Eschenhauer and their British agents, George Idle Chapman, and Rigby Evens  
*Menu:* Truite Saumonée Doria; Selle d'Agneau Rotie, Haricots Verts Fraîs, Courgettes au Beurre; Pommes Persillées; Profiteroles

# TO EAT

*Montfort; Corbeille de Fruits; Café.*

*Wines:* Château Olivier 1960, and Louis Eschenauer Camponac.

In content, balance, standard of cooking and service, this luncheon, given to introduce Camponac to Britain, was near to perfection, and a reminder of how good the cooking is at the Charing Cross Hotel.

*In the Tatler of 2 September, the price of the new wine, Camponac, was given, through a printer's error, as 8s. per bottle. This should have read 12s.*







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# GOING PLACES

The approach to the island of Djerba, off the eastern coast of Tunisia, is unique, as befits the destination. One way is *via* the old Roman causeway, recently resurfaced on the original foundations; the other, by car ferry. This last phrase had stuck in my mind as I peered across the water from Djorf towards the island shores, which look from a distance like a petrified row of white breakers. The view was sublime, but *where* was the ferry and when might it arrive, I asked, as a typical Arab dhow chugged slowly alongside the jetty. She had a large plank, some five feet wide, across her decks, and it soon became clear that I, together with some fishermen and anybody else who happened to be about, was expected to stand on the edge of this plank in order to unite it, briefly, with the stones on the quayside. My driver, delighted at last to be able to break his secret of the Car Ferry, drove triumphantly up it. Blocks were slung under the wheels, chains clanked, and we pootered across to the opposite shore.

The first impression of Djerba is of something neither African nor Mediterranean, but altogether other-worldly. Traditional Berber houses (usually a settlement of several) are enclosed within a single wall, their blunt, rounded contours painted to an almost electric degree of whiteness. Palms stand singly, like feather dusters, all over the island; olives grow close to the white sanded shores, for here we are in coral territory, with the same colour of ocean as that which laps the Caribbean islands.

Perhaps the most striking single feature of Djerba is

the white stone artesian wells. Harnessed camels, with delicate feet and supercilious heads, tread the back-and-forth of a six-metre stretch to each well, tipping a huge container full of water into the irrigating drains with every turn. Observing the expression on a camel's face for any length of time, one cannot help but conclude that, if there is reincarnation, camels must have been drawn from the ranks of displaced duchesses. They make it unmistakably clear that they have known better things.

Djerba was at one time a Greek colony, and it also supports a very ancient Jewish population. As in the rest of Tunisia, any visitor is conscious at once of the liberal mixture of races, from Negroid to Nordic, through various castes of Phoenician and Semitic peoples. From earliest times they have absorbed other races and other cultures. In no other Moslem country, for example, can I imagine being invited, because I was a visitor, to a local wedding. The more important the family, the longer the wedding takes, and this Djerban feast was in its fifth day. The bride was due to leave, with her parents, for her bridegroom's house, two miles away. Together with a few more foreign guests, I was ushered into the women's quarters where there was music and dancing, but not a man in sight.

Their children would melt the heart of the sternest infantaphobe. Trustingly they hold your hand, and turn their dark, liquid eyes on you as they finger a bracelet or a watch or anything else that glitters. The gold standard is early taught, but perhaps no-



# ABROAD

where is it more prettily practised. At midnight the wedding was still going on. My last impression was of the noise of pipes and drums, and the swirling white skirts and scarlet jackets of the men who danced to entertain those in the public quarter, the flare-lit courtyard, the swaying torches, and the boys who brought great buckets of fresh water and a tin mug along the rows of guests, carefully serving the foreigners first.

Houmt-Souk is the capital of Djerba. Its actual *souk* is almost Biblical in its aspect of low, white archways. In one quarter, the Jews hammer and twist the rather crude metal jewellery (I saw little gold). Some men—rarely women—work their sewing machines in open doorways, tacking lace on to lengths of calico. In another quarter are the striped blankets and rugs. An elderly Arab, muffled from the nose downward in swags of cotton drapes, sits cross-legged and impassive over a cauldron of smoking oil, dropping soft lumps of dough in to frizzle (result: a delicious kind of savoury doughnut). Infidels, foreigners, and Westerners are not stared at; indifferently, the Arabs and the Jews lie under the shade of trees in the market place, surrounded by whatever else they have to sell—old tyres, pottery, mats, plastic shoes; water melons, peppers, livestock. It is hot and rather fly-blown in August and the Western stomach quails slightly at the sight and stench of crudely-slaughtered meat, but the place is, not without its own peculiar poetry.

The town has one charming hotel, the Dar Faisan. Converted from an old Arab mansion, it has pretty tiled gardens filled with jasmine and orange blossom and studded with Roman statues. It is under the same management as the Al Jazira, which is Djerba's original resort hotel, on the beach at Sidi Mahres.

This beach—all seven miles of it—is a sensation, no less. I would equate it with those of

Antigua and Barbados. The choice between the original hotel and the new Ulysse Palace must be one of temperament, far more than price (there is about 30s. a day between the two). The older one, of course, has the character, though it would not suit everybody. ("Too unsexy for words" said one lady whom it didn't). It is informal and matey, but rather shabby. I had a lunch there which of its kind—good provincial French food—was faultless. It takes all kinds and nationalities, many on package tours, but has some attractive cottages to sleep four which let, with all food, for £4 a head, and they make a reduction if you prefer to cook your own in the kitchenette. A new wing is being built, and normal rooms cost just under £3 a day, inclusive. M. and Madame Anan are charming hosts, and it was they who told me the truth about Djerba's winter climate: "Bikinis at midday, *après-ski* clothes for the evening." As with the whole of this coast there is a sharp temperature drop at night but the tanrability of the sunshine is beyond doubt. And this hotel has also a heated freshwater pool.

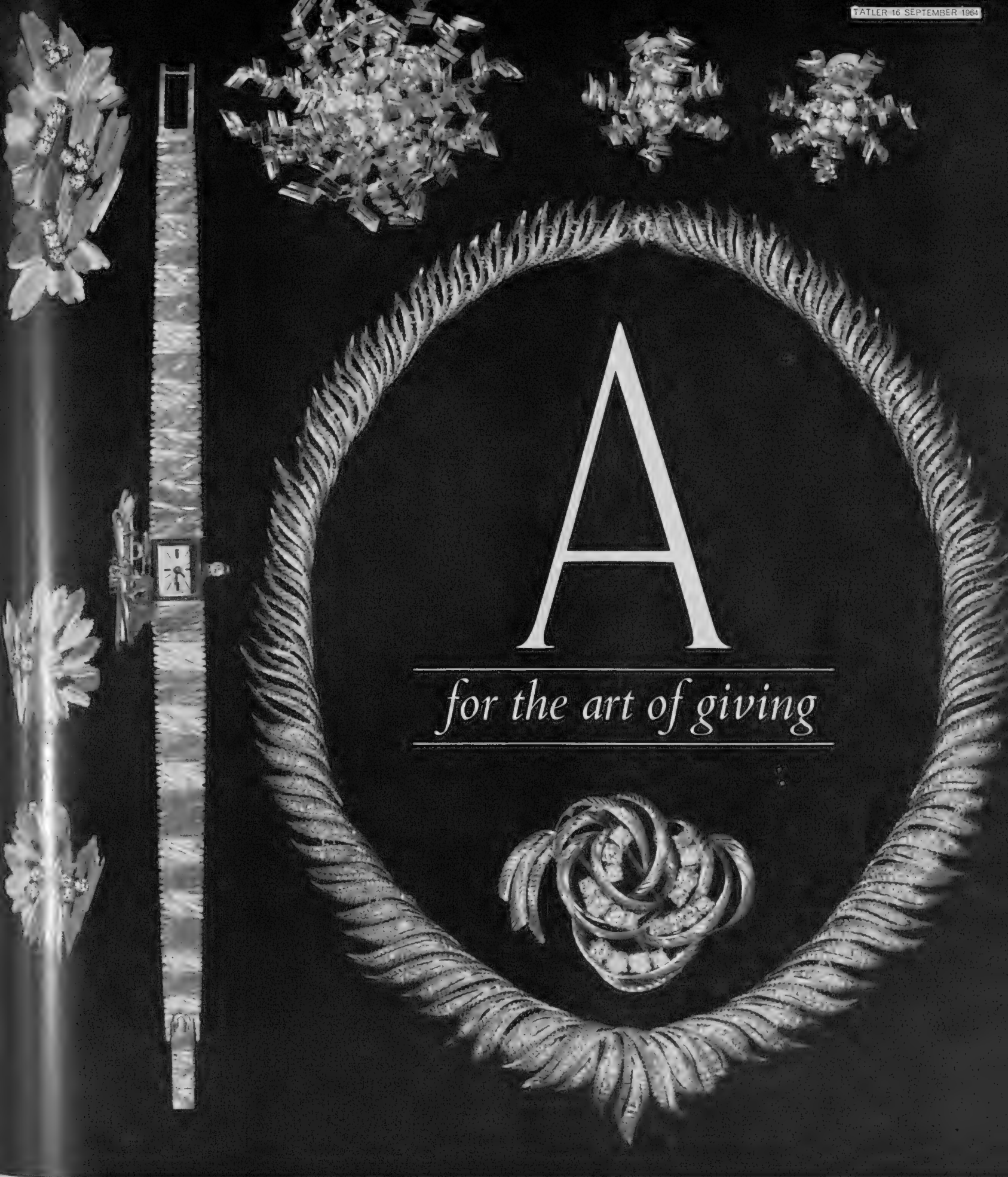
The Ulysses is magnificently decorated, very elegant, necessarily less lively, but they have a band and dancing in the evening. I'd give it full marks for its comfort and service, perhaps not more than 70 per cent for its food. There is some potentially good riding, both along the beach and in the interior of the island. Club Méditerranée have a camp on Djerba and I met an English group who were in ecstasies over everything it had to offer—not only the beaches and the underwater fishing but the tours to the mainland and within the Sahara. Other than this, you must make your own amusement. But Djerba has a lotus-eating spell of its own to cast, and I know of nothing else quite like it on this side of the Atlantic.

Air France fly to Tunis via Paris four times a week, flying time only 3½ hours by Caravelle, fares from £48 4s. rising to £64 11s. during the winter months. TunisAir operate flights (also by Caravelle) from Tunis to Djerba.



Single palm trees stand like sentinel feather dusters on the Djerban skyline





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# A MONTH OF THE TATLER

In the coming months a series of special issues of the Tatler will include:

## Next week: Guildford

Reborn, a Tatler team investigates the centuries-old Surrey town that has gained new life and a bounding vitality in the booming 1960s. Desmond O'Neill presents a picture gallery of the men behind Britain's team for the Olympic Games in Tokyo. Unity Barnes provides warming news of knitwear for the turn of the year



**30 September:** a special 100-page issue contains the Tatler Book of Entertainment with news, information and comment designed to guide the fortunes of anyone who has ever contemplated or undertaken the project of inviting friends to dinner, acquaintances for drinks or guests to a formal function. A colour section features elegant table settings, Pamela Vandyke Price lays down a wine cupboard, John Baker White selects cigars and Ilse Gray supplies details of the newest glassware and cutlery

**7 October:** The Tatler goes to Japan in a colour-packed issue that also marks the opening of the Olympic Games in Tokyo. Editor John Oliver writes on life in modern Japan, the big cities, the private homes, the holiday spots and the shrines. Photographer Don Kidman pictures the Japanese at work and play, the Pachinko schools, the street festivals, the roof gardens, the Ginza by night, the crowded stores, the fabled temples and the incredible technology of the new Olympic stadium and village



**14 October:** Election time, and the Tatler explores a few unfamiliar aspects of a politician's life, notably in The Village, an oasis of early Georgian houses surviving among the office blocks of Westminster. In them live a number of M.P.s who, like Mr. John Hill (with his wife and daughter above), a Government Whip, have a Division bell in their homes. Some foibles of Prime Ministers are revealed and another topical article forecasts a possible composition of the next Government. Timely, too, in a different sense, is Unity Barnes' selection of furs for facing the winter



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## AN ISLAND IN THE SUN

In their splendid villa, Casa Campbell, at Cala San Vicente in Majorca, the Campbell family relax in the Mediterranean sunshine. Mr. & Mrs. Nigel Campbell (she is former top model Barbara Goalen) are with her daughter, Miss Sarah Goalen, who is a journalist and had come from St. Tropez to be with her family, and their two younger children, Emma (8) and Charlotte (4). More pictures by Van Hallan of the summer scene in Majorca appear overleaf with Muriel Bowen's report on the social life of the island





# MAJORCA THE WELCOMING

BY MURIEL BOWEN

It is the swimming in translucent, aquamarine waters which are unbelievably warm; the clinking of cocktail glasses that goes on for hours prior to a 2.30 p.m. lunch; and dinner still being cheerfully served at 1 a.m., that makes Majorca the welcoming place it is.

The informal round of activities is so carefree that seemingly nothing could disturb it. But some time ago an edict

from Madrid called for a general smartening-up process. Offices, shops and business premises were to open their doors at 9 a.m. and close them at 7 p.m. and generally come into line with their Continental neighbours. Without a word to Madrid the clever Mallorquins had a look at their way of life, decided it had worked beautifully for centuries, and carried on as before. Palma's top faces look blissfully happy as they stroll to work at about 10.30 to 11 a.m.

## BRITISH BACKBONE

Majorca is stiff with English. Half-a-million of them booked holidays there for between May and October. The airport is like Waterloo at the rush hour. But the more interesting places to stay, the good beaches and the fun night-spots

have more French and American than British customers. One *can* escape.

From Hotel Son Vida, high in the hills above Palma, I looked down over a forest of trees to the crescent-shaped city and the sea beyond. Son Vida is very much Gleneagles in the sun. Activities are sporting, surroundings luxurious, and in the bar they talk at boring length about Dexter. The hotel is really an old castle rebuilt by Spanish and American developers in 1959. It is more a Spanish grandee's country mansion than an hotel, from the enormous iron and bolted money-box left behind by King Jaime when he captured the island in the 1200's, to the flowers arranged in copper saucepans.

Over 200 hotels have shot up in Majorca in the past year. Vegetable growers,



raffia magnates—they're all "hoteliers" now. "Out to make a quick peseta," the locals say with a wink. In consequence Palma, site of most of the new hotels, is gripped in a noisy orgy of construction.

Son Vida was far and away the best of the island hotels at which I stayed. PRINCE RAINIER, relaxing from Monaco's troubles, came in one day for a game of golf. He and PRINCESS GRACE were on a sea cruise with their children PRINCESS CAROLINE and PRINCE ALBERT in their new yacht *Albercaro*, named after the children. Mr. FREDERICK HAWTREE of the British firm of that name, builder of Royal Birkdale and the Belgian and Canadian championship courses, is laying out a golf course. Nine holes are in play and the full 18 should be ready by the end of next year.

#### HOLIDAY WORD IS "ACTION"

As a new generation moves up, top holiday habits change. One holidaymaker able to throw light on this was Mr. STANLEY VAUGHAN, who is London representative of more than a score of the world's leading hotels. Guests demand much more activity today, Mr. Vaughan told me. Swimming, golf, tennis and riding—they want them all. "The top business and professional man spends a lot of time before he goes on holiday telling his friends how he is looking forward to relaxing and doing absolutely nothing.

In fact he finds that he's rested after two days and must have some physical activity. The days when the rich sat in deck chairs wrapped up against the sun with no more to do than *The Times* cross-

word are over." Sightseeing? "That is really the province of the American widows. They adore it. Sightseeing doesn't excite the British."

A cursory glance confirmed Mr. Vaughan's observations. At Villa Camanda Mr. WHITNEY STRAIGHT was playing vigorous tennis with his 12-year-old daughter AMANDA. Their tennis court has been hewn out of rock and they play with red balls which show up well against the cream stone. Earlier in the week he and LADY DAPHNE in their boat had whipped over the choppy sea running at the time to visit Minorca. Villa Camanda is perched high on the rocks. Its sides open to the sea, and down below is its own harbour, sheltered by a shoulder of rock.

CONTINUED OVERLEAF

#### ISLAND IN THE SUN

## THE FORM AT FORMENTOR

*Opposite page:* Mr. & Mrs. Vane Ivanovic at their villa in Formentor. *Left:* Dr. André de Juvenelle prepares for underwater fishing. *Far left:* Mr. Ivanovic, followed by Dr. de Juvenelle, goes into the water from Taro. *Below:* Mr. Simon Courtauld and Miss Kathryn Donato by the swimming pool at the Ivanovics' villa







# ISLAND IN THE SUN THE SCENE AT SON VIDA

2



Guests at the Hotel Son Vida in Majorca enjoy a magnificent view of Palma

1 The hotel swimming pool with Palma in the distance

2 Miss Donna Brady, Miss Suzanne Bertish and Miss Carol Brady leave the hotel for a game of tennis

3 Mr. & Mrs. Charles Brady from Portman Square. He is the representative in London of an American brewing company

4 Miss Jill Roper and Mr. John Wagstaff. He is a director of an electronic components engineering firm in Derbyshire and a keen amateur motor racing driver

5 Mr. & Mrs. Douglas Bertish on the golf course. He is chairman of the Tern shirt company and their home is in Sloane Square

6 Dr. & Mrs. H. E. Heitz from Hampstead. Dr. Heitz is a biochemist whose hobbies include big game hunting

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## THE PONY EXPRESS

The Pony Club held an inter-branch competition for its South Western area at Stiniel, Chagford

1 Miss Johanna van der Wolf of the Dartmoor Hunt (South) on her pony, Nigel

2 Miss Pippa Tomlin of the Western Hunt, on Ladybird XXXI

3 Mrs. J. Montgomery and Mrs. C. R. Spencer in the secretary's trailer

4 Col. F. Dewhurst who was the official announcer

5 Mrs. J. H. Clark with her son, Andrew, Miss Jane Langworthy, Miss Susan Fox, Miss Anne Roberts, Miss Felicity Fox and, in the foreground, Miss Alison Clark and Miss Gaye Langworthy

6 Miss Jill Blight of the Tetcott and South Tetcott Hunts, on Bubbles





## MURIEL BOWEN / CONTINUED

At his villa down the road Mr. VANE IVANOVIC is relentlessly at play. Every evening on the dot of 7 p.m., stop watch on wrist, he runs up and down the beach, time after time. He enjoys it enormously. Come 7 a.m. and he is off with a roar in his sleek motor boat *Taro* for some before-breakfast deep sea fishing. He always hopes for a shark. "It's absolute joy to meet a shark under water." He's met about two dozen, killing and landing six. Once, though, a shark nearly had the better of their meeting. In Fiji one hit him, knocking his equipment out of his hand. Frightened? "There are only two things to be conquered in underwater fishing—wives and mothers. After that the water holds no terrors."

Mrs. IVANOVIC sailed into Formentor Bay in the beautiful white sailing yacht *Daska* owned by her mother-in-law Mme. BANAC. With her half-brother, Mr. BEN FISHER, and Mrs. FISHER, Mr. TOM MEYER and his wife Miss FLEUR COWLES, and other friends, she had been on a cruise to Sicily.

Apart from a single day when virtually everybody was down below being seasick, they had a good voyage, calling at several ports and visiting some noted old temples.

LORD & LADY MELCHETT took a motor boat on a leisurely tour of the smaller out-islands, visiting some that they had not seen before. However a rough sea forced them back several days early. Her book, *Tell Me Honestly*, which came out at the beginning of the year, is riotously funny. It is a series of telephone conversations cleverly strung together and she wrote it under her maiden name, Sonia Graham. She tells me she is now thinking about writing a second book.

### REST FOR A DYNAMO

That dynamo of the Tory Party, DAME PATRICIA HORNSBY-SMITH, M.P., isn't the person one expects to find having a restful holiday—in fact the restful part was due to an unfortunate accident. Within days of her arrival her self-drive hire car caught fire. "Though I'm full of beans now," she told me, "the burns on my legs were very painful for a bit. I'm glad there wasn't any canvassing to do these last few weeks!" At the General Election she defends the Chislehurst seat she originally won from Labour. For the month of August Dame Patricia took a villa at Soller, a pretty place surrounded by almond and citrus groves and with a mile-high peak looming in the background.

Mr. STANLEY DONEN and his beautiful wife, the former Countess Beatty, rented a very large villa near the water's edge at Formentor, and Mr. & Mrs. DOMINICK ELWES also took a villa on the island for August. Mr. & Mrs. BLAKE-TYLER were at their charming old mill house. CMDR. SEGRAVE, R.N. (retd.), has located another delightful mill house and is having it

converted, and Mr. IAN GILMOUR, M.P., and his wife LADY CAROLINE are building in a spot which will bring them next door neighbours to Lord & Lady Melchett.

### SCIENTIFIC EVIDENCE

SIR SOLLY & LADY JOAN ZUCKERMAN were staying at Villa Camanda. Sir Solly was managing to keep up with the active Straight household by swimming in the pool every day. He told me that he had almost forgotten how good a holiday in the sun could be, as he hadn't had one for several years. What a boost it would be to our morale if Sir Solly were to go back to Whitehall, where he is the top scientific brain, and say that we all needed more holidays in the sun.

At a dream of a little place called Cala San Vicente, Mr. & Mrs. NIGEL CAMPBELL have a white villa with blue shutters that looks out on a vast length of rock several hundred feet high with a vivid blue sea lashing its base. Their garden is an oasis of life and colour amid the rocks. With Mrs. Campbell's mother Mrs. R. A. BACH joining them, it was a family holiday of three generations. Mrs. Campbell's eldest daughter, Miss SARAH GOALEN, now a journalist, had come on from what sounded a very gay sojourn in St. Tropez.

### MR. MILLER'S EPIGRAM

"Society is a few crumbs held together by a lot of dough." The words brought electric shock—and laughter. It was Mr. GILBERT MILLER speaking. Mr. Miller, who made his name as a theatrical producer between the wars, and Mrs. MILLER divide their time between houses in Mayfair, Sussex and Majorca. Now that he is 80, his wife insists that he should swim in a pool and not in the open sea when it is rough. "I don't like pools," he told me in Churchillian tones. In his buff suit, and his buff coloured wide brimmed hat, Mr. Miller looks remarkably like Sir Winston Churchill in his painting clothes.

At Formentor activity was concentrated on the beach. KING SIMEON OF BULGARIA and his Spanish wife were swishing through the water on skis. He's fantastically good and often performs on one ski. Mr. & Mrs. ROBERT McDONALD from Newbury were there with their children, also Mr. & Mrs. RUDOLPH FRIEMUTH and their three sons. Fire seems quite a hazard in the island. As Mr. Friemuth was starting up a speedboat for a race it went up in flames. SIR LAURENCE OLIVIER and his family were due as I left.

Several yachts rode proudly at anchor in the bay. M. LOUIS RENAULT of the car empire was on board his yacht *Janick*, and LORD WALSTON had called earlier in *Dodo*. Savoy-trained Borrás, the hall porter, is a favourite with the yachtsmen. He stores up all the London news for them. Apart from the hotel's beautiful situation, Borrás is its best asset.



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## NAVAL OCCASION

Officers ranking from 2nd-Lieutenant in the Royal Marines to Rear-Admiral, formed a guard of honour at the wedding in St. John's, West Byfleet, of Lt. Peter Henley, R.N., only son of Rear-Admiral Sir Joseph & Lady Henley, and Miss Ann Fiona Pennefather, only daughter of Capt. R. R. S. Pennefather, R.N., & Mrs. Pennefather

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1 The bride and groom

2 Attendants Susan Barras and Giles Preston, who wore a replica of a midshipman's uniform of Nelson's time

3 Miss Victoria Bethell

4 Miss Frances Trechman, daughter of a Naval captain

5 Bridesmaid Miss Pippa Wise

6 Hedged-in by their seniors' caps, Lt. John Ainger of H.M.S. Puma, the best man, and 2nd-Lt. D. Pennefather, Royal Marines, the bride's brother

7 The bridegroom's parents

8 The bride's parents

9 Cmdr. & Mrs. Peter Bence-Trower

# LETTER FROM SCOTLAND

BY JESSIE PALMER



PHOTOGRAPHS: DESMOND O'NEILL

Lady Murray, wife of Brigadier Sir George David Keith Murray, who recently succeeded Viscount Thurso as Lord Lieutenant of Caithness, hasn't yet found that her husband's new office is making her much busier, she tells me. This is scarcely to be wondered at, for Lady Murray, president of the Caithness Red Cross, treasurer of the Caithness Girl Guides, a member of the committee of the Thurso Ladies' Life Boat Guild and a member of the local Women's Rural Institute, is already involved with most of the activities of the county!

Sir George, now retired from the Army, spends most of his time farming with the help of his 21-year-old son. They concentrate on North Country Cheviots and have about 20 Shetland ponies as well. Though she is a keen rider, Lady Murray herself is not particularly interested in farming. Her hobbies are reading and playing the piano. "I know enough to realize how poor my technique is," she observes of the latter, with rueful modesty.

## FROM TEXTILES TO OILS

Mrs. Elizabeth Perrins is known both in Britain and on the Continent for the beautiful and fashionable tweeds that her Lewis weavers produce, and has now ventured into the field of painting. "Lewis is so beautiful, I feel I must try to capture it on canvas," she told me from her home at Callanish, Lewis. Their 18th-century house, called Garynahine (Gaelic for "the river by the wall") was acquired by Mrs. Perrins and her husband four-and-a-half years ago and has been converted and extended with considerable taste and charm.

The Perrins can almost always be found on Lewis. "I leave it as little as possible," Mrs. Perrins says. "It's so different from the rat race." Previously her artistic bent has expressed itself in her tweed designs and in her collection of 18th-century Worcester porcelain, but she tells me she has always wanted to paint.

## PROLIFIC PAINTER

She didn't actually come to grips with a paintbrush, however, until last October,

when an artist friend who was staying with them showed her how to mix paints. Twenty-nine of her studies of Lewis are now on show at the St. James's Deeside Gallery, Dinnet, Aberdeenshire, and already several have been sold.

"I paint what I see. They are definite landscapes," Mrs. Perrins told me. "I painted 14 pictures in 14 days recently when I had a holiday from the factory, and I generally manage to do one or at least half of one over the weekend."

Colour is of paramount importance in her paintings—and she tells me she uses only yellow ochre, rose madder, Prussian blue and "masses of white."

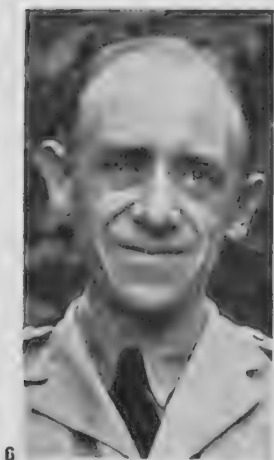
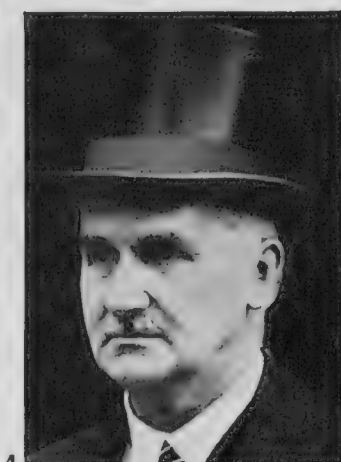
## NOW A NIGHTCLUB

Lord and Lady Polwarth recently gave a coming-out ball for their second daughter, the Hon. Diana Hepburne-Scott, at their historic Border home, Harden, near Hawick. Harden, which has belonged to the Polwarth family since it was built about 300 years ago, was floodlit for the occasion—and the 17th century was brought right up to date with a nightclub called the Lobster Pot. It had been decorated by the younger members of the family with lobster pots, nets and small sailing boats from which the band performed. The 220 guests had a wonderful time dancing in the big marquee on the lawn.

"The house just isn't big enough to cope with such numbers," said Lady Polwarth, heaving a sigh of relief that the weather—in the midst of a thoroughly bad season—had been briefly kind. "Last year when we had a dance for our eldest daughter, Sarah, it was the wettest night of the year," she recalled. The Hon. Sarah, who was of course at her sister's ball, has been working this summer for the National Trust in the north of Scotland and is now completing a course at the House of Citizenship. She is planning later to take up secretarial work in London.

The Hon. Diana is starting a secretarial course in London next month. She has recently finished a university course in France and before that was at school in Switzerland.





War films are a fairly regular occurrence and range from the fictional epic to the accurate reconstruction of an actual event. But there are still many areas left uncharted, many battles undocumented, so it is not perhaps surprising that one of the most important episodes—which many claim as the turning point of the war with Germany—is only now being filmed. This was Operation Crossbow, the code name given to the search through land agents and photographic intelligence for Hitler's secret *Vergeltung* weapons. It was a race against time; in December 1942 reports of secret weapon trials were coming into London; for a while the nature of the weapon itself was a mystery. Later when the V-1 and V-2 rockets were a fact, the search was concentrated on their launching areas. The film—called Operation Crossbow—tells the story of this massive piece of detective work from the first clue; a mysterious object on an aerial photograph of Peenemunde from where the first successful launching of a V-2 took place. It was spotted by Constance Babington Smith who started the Aircraft Section of the Central Interpretation Unit alone in 1941. Great care has been taken to ensure maximum accuracy in the basic operational scenes in the film—there is a theme of personal drama too, involving Sophia Loren and George Peppard—especially in the casting of people who are still alive today, in many cases still in the public eye. Constance Babington Smith herself and Col. Kenneth Post (Military Adviser to Mr. Duncan Sandys during the war) are technical advisers on the project, and they, together with Mr. Sandys, are portrayed in the film. Director Michael Anderson has spent time in Germany researching on rocket projects and talking to the people involved in them. He plans to have the film's German scenes spoken in that language, and adds: "I hope the dialogue will be self-explanatory according to its context, so that sub-titles won't be needed. Make-up experts at M.-G.-M.—who are making the film—have achieved some uncanny likenesses between actors and the living people they represent, as cross-reference between their respective photographs indicates. J.R.B.

#### This page

1 Col. Kenneth Post is a technical adviser on the film

2 Miss Constance Babington Smith, photographed during the war

3 Wing-Commander Douglas Kendall, who coordinated the work on V-weapons at Medmenham, Bucks

4 Professor F. Lindemann, later Lord Cherwell

5 Flight-Lieutenant Andre Kenny, who was assigned to search for clues around Peenemunde

6 Charles Sims, aerial photographer

7 Mr. Duncan Sandys at the time of Operation Crossbow

#### Opposite page

1 Moray Watson as Col. Post

2 Sylvia Syms as Constance Babington Smith

3 Richard Todd as Douglas Kendall

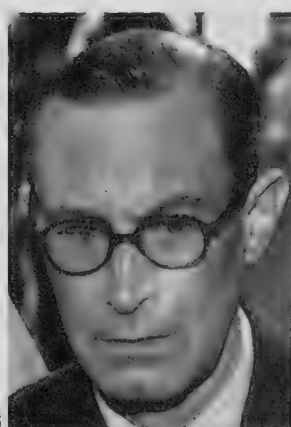
4 Trevor Howard as Prof. Lindemann

5 John Fraser as Andre Kenny

6 Richard Wattis as Charles Sims

7 Richard Johnson as Duncan Sandys

# OPERATION



# CROSS REFERENCE



# THE MODEL MODEL MAKER

Jean Bell, who started London's first model agency and has seen faces change from the soft flower look of the 30's to the astringent kookie types of today, answers questions about the business of being a model girl put to her by J. Roger Baker. Photograph by Dmitri Kasterine

**Q:** How many girls do you employ?

**A:** A hundred.

**Q:** How many applications do you get?

**A:** About 40 a week, regularly. They call personally or telephone. Very few are accepted, I sometimes go for weeks without taking a new girl on. I like girls to start at about 16 or 17; it's no use a girl trying to begin after she's about 23. All kinds of girl apply, of course, from all walks of life. People sometimes try to suggest I would only be interested in the upper-class sort of girl but this is not so. Their background and education is immaterial—I am only interested in the girl herself.

**Q:** When you interview an applicant, what do you look for?

**A:** The most important thing is measurement: she must be between 5' 6" and 5' 9"—if she's 5' 2" or 5' 11" she's no use to me. The girl must have good hair, skin, teeth—and pretty legs are very important these days when skirts are so short. I like a girl to have good hands—though if she has it is unlikely she will have good feet as well; oddly enough the two rarely go together. Her background is, as I said, unimportant, but she must be clean—a scruffy handbag, inside or out is highly indicative—she will probably have scruffy shoulder straps too. I also note the way she enters the room, sits down, disposes her hands and accessories. These things remain of vital importance. When a girl is accepted by me I give her a list of rules—you know, keep hands immaculate; hair in good condition and so on. Many of them don't, you know.

**Q:** So the required qualities are simply physical?

**A:** If a girl is going to get anywhere in modelling, she must have a seething ambition, to be good at the job, to get to the top, to work hard and constantly. The first six months with me are critical because at that stage they are not earning their bread and butter; they are having to trail round magazines and photographers, selling themselves. It is a fairytale about young girls being booked straight away—it just doesn't happen. For these reasons I insist that for the first six months a girl should be able to have

enough money coming in from another source; I don't want her to worry about where the money is coming from, worrying about how to make ends meet. The ideal situation is for a girl to be living at home, backed by parents who are willing to let her have a try at modelling. Then if, after the trial period, it is clear she isn't going to get anywhere with it, she can try another type of job. A girl of 16 or 17 has plenty of time to learn the business of being a model; intelligent, hard workers can be in the first flight by the time they are 21. Mine is one of the two agencies that do not offer any sort of training course.

**Q:** What varieties of work do the girls do?

**A:** Photographic modelling is perhaps the most important at the moment, and whether a girl will be suitable for it or not is something one just knows intuitively. You can tell by her bone structure to a certain extent, and whether her looks fit into the current style. This is not necessarily what I would call beautiful—beauty can get old fashioned. Photographers create the demand, of course, and being mostly young they want the kookie type, crazy girls in crazy clothes. This has been going on for about two years now—I call them Beatle girls. Whether the popularity of this sort of face will change soon I don't know, but I hope so. Then there are the girls required by the glossy, high fashion magazines like *Vogue*, *Harpers* and *Tatler*—they all use the same girls generally. The other women's magazines, the smaller, weekly ones, require less exaggerated types and I cater for these too. Then there is advertising and television work; we provide girls for fashion artists like Robb and Beryl Hartland. I also retain girls specifically for detail work, such as hands—there is a great demand for lovely hands, especially in television work, showing goods and using soaps and hand creams. Finally there are mannequins who do seasonal work at dress houses.

**Q:** How much can a model earn?

**A:** The girls are paid by the hour when they are working. A top model working all day, and in the evening when she will get double time, and perhaps at weekends too—working damn hard in fact—can earn about 150 gns. a week. The average model will make something in the region of 25 gns. a week.

**Q:** And how long is the average model girl's career?

**A:** If she starts at 17 she can expect about 10 years, some much longer depending on how well she wears. After that amount of time many girls get absolutely sick of cameras and refuse to face another. But on the other hand it is difficult for a model girl to settle down to

the placid routines of domesticity. It is an exciting life, very busy, and the girls travel all over the world.

**Q:** But if, as you say, beauty can date, surely this puts a limit to a girl's career?

**A:** Not necessarily. Make-up plays a large part—most girls wear lots of false eyelashes these days. I can show you photographs of the same girl taken a couple of years apart, and she looks totally different.

**Q:** What about this lush, gossip-column image of the model girl?

**A:** Not a true image at all. Few in fact lead that sort of life. For one thing they'd get bags under their eyes in no time. But the girls are generally a gay crowd; there are opportunities for living it up, but it is definitely not a general rule. The top girls are very serious about their work: they get terribly tired modelling heavy clothes for hours under studio lighting, especially in hot weather. Also the majority are married.

**Q:** If a married girl starts a baby, does she carry on working?

**A:** Yes, so long as she hasn't put too much weight on her face, and is happy to be photographed pregnant—some aren't. But they are used for features on maternity clothes, and also for detail work on hands and hair. Generally they work to within four months.

**Q:** When did you start the agency?

**A:** When I came over to England from America in 1937 there was no agency of this kind, they'd never heard of such a thing. There were some mannequin schools, training girls to show off clothes, and they had to flog around finding themselves work. Most were pretty show-girls—from revues—but a few "ladies" modelled as well. I started with one girl. It was tough going, but the agency grew and by the outbreak of war I was doing very well. I never advertised, and I haven't since. During the early part of the war I was in France, and when I got back to England, the office was deserted, everyone had gone, so I took a flat in Chelsea—where I still live—and ran the business from there. There was quite a lot of modelling going on during the war, surprisingly. Many of the girls were in the Services—ambulance drivers and so on, earning about 14s. a week. They would model during their leave or time off to keep body and soul together. When the war ended I knew lots of people and was able to build up the business again; the New Look arrived and fashion boomed. Then all the other agencies started up, many run by ex-models who had contacts. Today there are about 20 agencies; it is a highly competitive business.

*Telephones, engagement pads circuit the model's life. Here Jean Bell interrupts a discussion with model-girl Colleen Fitzpatrick to fix a session*





# HOW A GOWN BEGINS

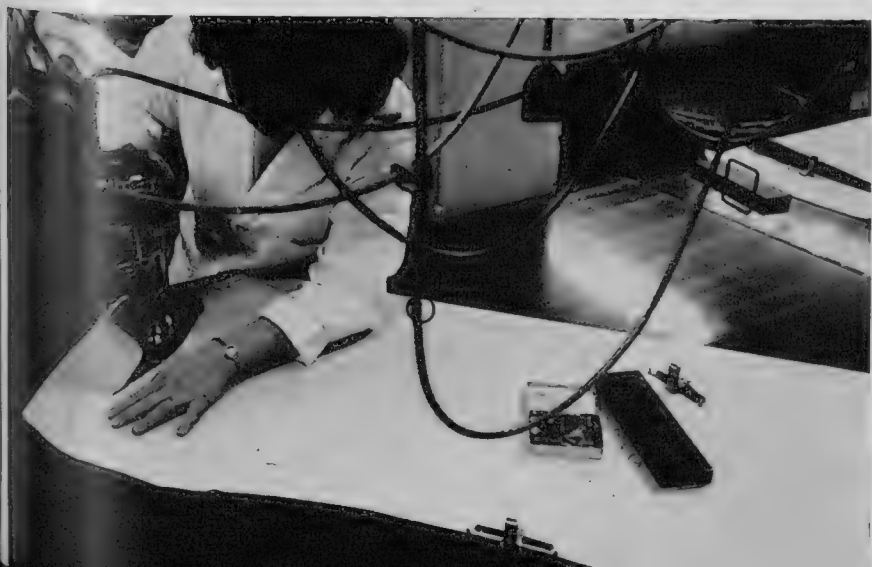
THE GOWN TRADE COVERS A MULTITUDE OF COSTUME. IT INCLUDES ALL THE CHANGES THAT CAN BE WORKED ON THE SIMPLE DRESS, FROM SUMMER PRINT TO SEMI-FORMAL, FROM BLACK COCKTAIL BASIC TO *GRANDE TENUE*. BUT HOW DOES A GOWN BEGIN? WELL IT BEGINS IN THE MIND OF A DESIGNER, IT IS MODIFIED BY THE CHOICE OF FABRIC AND THE LINE OF THE SEASON'S FASHION. ITS FINAL EMERGENCE DEPENDS ON THE DECISIONS OF ASTUTE STORE BUYERS. APPROPRIATELY FOR THIS WEEK'S AUTUMN FASHION ISSUE PHILIP TOWNSEND PHOTOGRAPHED THE FULL CYCLE



*Top right:* a new idea is discussed by Alex Marafini, the suit designer, and Maureen Baker, the design director of Susan Small. *Above right:* Ann Green, a young style designer, goes to work on the idea while a sketcher gives the dress its first form on paper. *Right:* the cutter works from a rough pattern which she lays out to cut the prototype dress. *Far right:* the hem-levelling is an important operation and the model stands on a bench to simplify the work of adjustments. This evening dress will be in the shops next spring



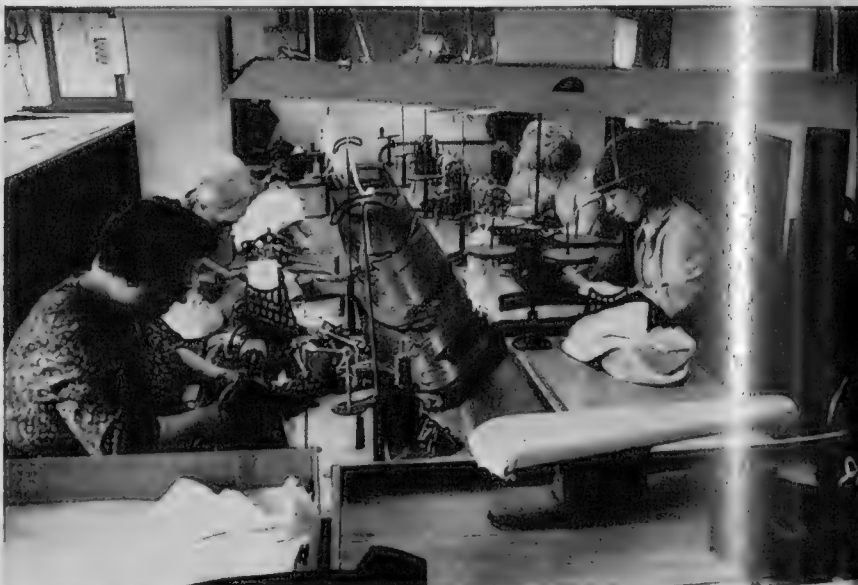
*Above : the retail store buyers have a preview of the prototype. On the extreme right is Mr. Christopher Carr-Jones, joint managing director of Susan Small. Left : an accurate pattern is prepared in cardboard for a standard size and then "graded" for the full size range. Below left : the cutter uses an electric "round knife" on the pattern*







*Top right:* the pattern is tested by making up a complete garment to ensure accuracy. Making some slight adjustments to the dress is Miss Raynor, head of the cutting department. *Above right:* Mr. Sheridan, the production manager, demonstrates to a cutter the most economical method of "laying in" the pattern. *Right:* the different parts of the garment are machined together. *Bottom right:* the finishing touches are added by hand. *Opposite page, top:* each garment is individually checked to ensure perfection. *Opposite page, bottom:* into the delivery van and away to the shops







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**PLUM  
CRAZY**



## THE NEW FASHION PLUMS

*Left:* Long jacket is high-buttoned over a matching skirt for a suit of deep prune worsted. Under it, a blouse smudged in cherry pink and olive wool. By John Montrose, 19½ gns. at the Army & Navy Stores; Darlings, Edinburgh. Mauve suede snood by James Wedge, 11 gns. at Fortnum & Mason

*Above:* Frivolous frills ruffle round a sleek wool dress in deep grape wool georgette. By Miss Polly, £7 19s. 6d. at Galeries Lafayette; Rackhams, Birmingham; Miss Stewart, Harrogate. Cornelian and gilt brooch with pendant pearl, by Adrien Mann, £1 5s. 6d. at Dickins & Jones

*Right:* Dyed-in-the-wool dress in bilberry bouclé slashed vividly with holly green and scarlet at the neck; boot-buttoned peasant sleeves. By Nettie Vogues, 15½ gns. at Mary Fair, Baker Street; Hendersons, Liverpool; Constance Stevens, Leicester





Left: Cherry printed silk jersey falls into wide trousers; is separated from its batwing top by a tightly cinched waist. By Debenham & Freebody, 45½ gns. Ruby stone brooch by Adrien Mann, 19s. 6d., at Dickins & Jones. Gold slingback pumps, £3 9s. 11d. at main branches of Dolcis.

Far left: Sprashed with purple Paley, a beat-length shift in smooth cotton jersey. By Almedahl of Sweden. 7½ gns. at Moore, 218 Fulham Road; Browns of Chester; Brights of Bristol. Bunch of opal beads, 7s. 6d. and emethyst ring, 12s. 6d. Both by Adrien Mann at Dickins & Jones. Baby doll pumps in shiny black patent, 7½ gns. at Russell & Bromley. Right: Intricate tapestry pattern of rabbits and roses knitted over wide and handsome winter trousers and long sweater in thick cyclamen, olive green and black. Big polo collar can be worn as hood. By Katja of Sweden. Top, 13½ gns., trousers, 13½ gns. at Harrods. Gilt bangle, 4 gns., and earrings, 1s. 6d. Both by Adrien Mann at Dickins & Jones. Cherry corded mules braided in gold and white £3 9s. 11d. at Kurt Geiger.

**PLUM  
CRAZY**

NEW  
EVENING  
COMMOTION  
CAUSERS



Checked for shape, collarless black wool jacket reverses smartly over a diced black and white suit with a turnover collar and elbow sleeves. By Harry B. Popper, at Cresta, 164 New Bond Street; Marshall & Greensmith Downes, Edinburgh. Loganberry velour cap peaks over a glowing gaze, wraps a long neck in

coils of pink jersey. By Otto Lucas at Fortnum & Mason. Ruby and pearl earrings, by Adrien Mann, 1 gn. at Dickins & Jones. Gloves by Fownes. *Right:* Checked for city streets a double breasted coattress in nifty black and white tweed; Edwardian black velvet collar. By Angela at London Town, 9½ gns. at Harvey Nichols Little Shop; Greensmith Downes, Edinburgh; Rowntrees, York. Hat with bow and underbrim in black leather. By

Otto Lucas at Debenham & Freebody. Stud earrings by Adrien Mann, 9s. 6d. at Dickins & Jones. Gloves by Fownes. *Far right:* Caged in a blue checked waistcoat, a bouclé mohair dress in hot Persian-melon red. By Sylvia Mills, 53 gns. at Paul Bruce, 69 New Bond Street; Renée Meneely, North Belfast; Edith Dennett, Wilmslow. Beret in port wine velvet by Otto Lucas at Fortnum & Mason. Plum suede shoes have wavy navy and olive stripes on the toes, olive heels. 10 gns. at Charles Jourdan. Flexible gilt bracelet by Adrien Mann, £3 19s. 6d. at Dickins & Jones. The almost invisible stockings are in Du Pont's Cantece—a stretchy nylon yarn that will soon make big news. These are American. By Cameo; 14s. 11d. Woollands.

**CHECK  
UP**  
ON  
CITY  
SITUATIONS





# CHECK UP

ON  
THE  
COUNTRY  
SCENE

Country check point—natty knickerbockers in charcoal, fawn and oatmeal tweed. 5 gns. at Jaeger, Regent Street and branches. Matching shooting hat to order at Herbert Johnson. Short Shetland sweater sports triple rows of cable stitching. By John Laing, £4 19s. 6d. at Woollands 21 Shop; County Clothes, Cheltenham. Ribbed sand stockings by Echo, 15s. 11d. at Young Jaeger. Seal brown suede chukka boots with crepe soles. By Bally of Switzerland, 9½ gns. at all their London branches

Checking up on scene stealing, an angular coat in donkey brown tweed, its inset front plaided over in donkey and ginger. By Emmanuelle Khanh for Cojana, 25½ gns. at Mary Fair; Kendal Milne, Manchester. Ribbed Shetland balaclava by Simone Mirman. Russian trapper boots in elk brown suede, 9½ gns. at Russell & Bromley lace tightly over woolly ribbed stockings by Morley, 10s. 6d. at Fenwick

Harlequinade of check weave a dizzy pattern on a thick wool jacket. Tipping the balance to black, a plain wool skirt, collar and cuffs. By Caroline Charles, 18 gns. at Woollands; Kempthornes, Richmond. White kid helmet cinched in scarlet by Simone Mirman. Buccaneer knee socks by Echo, 10s. 6d. at Fenwick. Black patent shoes, 7½ gns. at Russell & Bromley









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...valier shoes in black patent have high bootlaced vamps, chunky  
 stacked heels. 6½ gns. at Russell & Bromley. Chequered stockings in  
 black and white stretch nylon by Echo, 12s. 11d. at D. H. Evans  
 ...posite page: Cromwellian pumps in dark Van Dyck calf, with suede  
 front and bold gilt buckle. £2 19s. 11d. at most branches of  
 ...s. Dark brown lacy textured nylon stockings by Morley,  
 ...1d. at John Barker

*This page:* Calf high boots in taupe suede have black laced fronts  
 and stacked heels. 8 gns. at Elliott Narrow Fitting Shops, Knightsbridge  
 and Bond Street. Textured Terylene and nylon stockings in  
 partridge brown and oatmeal by Pretty Polly, 9s. 11d. at D. H. Evans  
 Trotters in conker brown suede have stout leather heels and soles,  
 leather lacing on the high vamps. £4 15s. 11d. at Lotus. Lovat green  
 wool stockings by Martyn Fisher, £1 1s. 6d. at Woollands



# on plays

Pat Wallace / All over bar the shouting

One might ask whether *The Brig* by Mr. Kenneth H. Brown at the Mermaid Theatre is really a play. It is certainly not an entertainment; neither does it make any attempt at a plot or a story. It is, rather, one long shout of protest against the treatment endured by prisoners in the U.S. Marine Corps. The author was a 19-year-old Marine himself when he reported back on duty some four hours late and was sentenced to 30 days in the local "brig." What he saw and underwent there became the basis

first of a poem, then a story and finally the play under review.

Such was the initial impact of *Uncle Tom's Cabin* on America that it was credited with starting the war between the States. Whether, in its minor way, *The Brig* will have a reforming effect on the scheme of punishments in the U.S. Marine Corps remains to be seen. Certainly it can't do the Corps' image much good. Mr. Brown has evidently written the piece at white heat and the Living Theatre of New York has staged it with the savagery and extra-

ordinary precision that belong to this *milieu*. Indeed the production is sensationally effective and at least one of the impressions I carried away with me was of this exceptionally brilliant piece of direction by Miss Judith Malina.

The whole stage is divided from the audience by a huge barbed wire web through which, after one gets accustomed to it, is seen the interior of a big hut, its centre taken up by a cage of wire netting in which the prisoners have their racks of bunks, their rolls of uniform and the military manuals which they are constantly required to study by rote. They are wakened at 4.30 a.m. by the almighty clang of a steel lid and from that moment their day is regimented into a series

of brutal and often senseless acts of discipline. In fact the discipline is beyond the military: it is a constant degradation of the human body and the human spirit. Orders are barked, responses are required to be shouted and limited to a "Yes, Sir" or "No, Sir." The floor is marked out with white lines and to cross these each prisoner must shout for permission. This phrase: "Sir! Permission to cross the white line, Sir?" endlessly repeated during the evening forms a kind of deafening *leitmotif*.

Blows, generally in the wind, are frequent even when a man is obeying orders, and the whole atmosphere of brutality raises an enormous tension. One of the prisoners understandably breaks down and is carried out, strait-jacketed, by orderlies. Another, coming to the end of his term of imprisonment, is beaten up till he can barely stand and then savagely teased about his freedom being withdrawn from him. There is no communication between the prisoners themselves and through the mesh of their cage they are constantly under surveillance. There are mass exits for hygiene purposes with an off-stage effect of flushing lavatories. The audience is spared nothing, and remains in something like shock from beginning to end.

There is no doubt at all that this is a memorable piece of work in the literal sense that nobody who has seen it can possibly forget the experience. Whether or not it is good theatre is another question, since even its barbarism can become monotonous. As for the assault on one's ears of a performance which from beginning to end is played *portissimo*, that too is an ordeal.

One point that Mr. Brown has made very well in his diatribe is that the sadistic guards themselves are victims of the system and, in another way, equally constrained by the prison bounds. They have become vicious and the debasement of their characters will be more permanent than that of their victims. I could understand why a playgoer here and there crept away; as for myself, I wanted to stay to see how the writer ended it all. In fact, there is no end—the play simply reaches the same point in a circle and starts the round again. This, of course, is inevitable and a strong part of the writer's argument. After an evening of perpetual noise and perpetual violence one can only hope that the message is loud and clear enough to be heard in the proper quarters.



The strait-jacket scene from *The Brig*

# on films

## Elsbeth Grant / The war of the grockles

It was probably a very good idea not to release **The System** until the summer holiday season was just about over: who, on vacation at some small British seaside resort, wants to be reminded that the local inhabitants regard the visitors as sheep to be fleeced? Mr. Peter Draper's screenplay is not concerned with landladies and shopkeepers on the seasonal make but with the young people of a little imaginary resort called Roxham who are, one learns, even more predatory than their elders.

Mr. Draper seems to offer a somewhat wan excuse for the youths and maidens whose tune round about June is "Take the grockles for everything you can." (I can't swear that "grockles" is precisely their word for the holidaymakers but it sounded like that and had a distinctly disparaging ring.) Roxham, Mr. Draper explains, only comes to life for a few months in the summer, and hay must be made while the sun shines: all the rest of the year the town is dead and the poor young things are thrown back upon themselves. Well, I can see that that could be a frightful bore for them but, damn it, why don't they either liven the place up or get out? I've no patience with 'em.

The youths, more enterprising than their temporarily abandoned girl friends in the hunt for prey, have banded together and devised a regular system for the exploitation of the unsuspecting holiday girls. Scouts board the incoming trains at a station up the line from Roxham to look over and chat up likely "birds" who are then allotted to the members of the gang on a rota. Though the scheme is supposed to work on strictly democratic lines, Mr. Oliver Reed, the gang's leader, is by common consent given first choice.

Mr. Reed, a street and beach photographer in a fetching frayed straw hat that looks as if a horse has been at it, knows a good thing when he sees it. Miss Jane Merrow, the cool, elegant, sophisticated girl who first catches his lustful eye is a very good thing indeed, with a large car and a rich father. Though Mr. Reed realizes she is out of his class, he makes a confident pass at her, and suffers a severe jolt to the inflated ego. Miss Merrow makes it clear to him that she

is quite capable of having an affair with him but it would have to be, as her previous affairs have been, on her own terms.

So she's playing hard to get? Off flounces Mr. Reed, wrecking the rota by pinching a "bird" (Miss Julia Foster) from one of his buddies and sulkily seducing her. The little silly is such easy game that it's no fun at all—and Mr. Reed is irresistibly drawn back to the exciting challenge of Miss Merrow. Once she knows she has him properly hooked, the dear girl goes to bed with him and, fondly imagining that she's as much ensnared as he is, Mr. Reed is happy.

This season wears on and as the autumn dreariness approaches, one of Mr. Reed's chums (Mr. John Alderton) wearies of the summer seduction lark and, to Mr. Reed's disgust, marries his local girl friend

(Miss Jennifer Tafler). "We could hang around the prom for ever. Waiting for summer. Waiting for the girls to arrive," he says defensively. Mr. Reed is scornful but the words make some impression on him, all the same.

After Mr. Alderton's wedding Mr. Reed drops in on one of his ex-mistresses, a young married woman extremely well played by Miss Ann Lynn. "I see: it's time to start warming-up the winter material, is it?" she says bitterly. For once a trifle shamefaced, Mr. Reed goes off to collect Miss Merrow whom he's taking to the ritual orgy that marks the end of the season, a curiously hysterical torchlight parade.

Embracing Miss Merrow for the last time before she leaves, the infatuated Mr. Reed vows he will follow her to London, get a job there as a fashionable photographer and—who knows—marry her, maybe. Miss Merrow, displaying coldest detachment, indicates that he can go to London if he likes; for her part, she is going to Rome. Mr. Reed has never been so mortified: he, the taker, has

been taken. "Oh God! Oh God!" he cries dramatically—though I really don't feel his little predicament warrants his calling upon the Deity, who certainly can't be blamed for it. Oozing self-pity, Mr. Reed joins his gang on the beach in the dawn to take part in a final ritual act of meaningless destruction—intended, no doubt, to express their frustration. Whooping half-heartedly, they push a piano into the sea—where it bobs up and down like a wounded monster, with ivory keys for teeth.

Mr. Michael Winner is a young director who obviously sympathizes with the young but he really shouldn't have allowed Mr. Reed to take himself so seriously—and he need not have been so hard on the elderly holidaymakers, all of whom are made to appear ugly or ridiculous. Mr. Reed, who appears to have modelled himself on Mr. Dirk Bogarde, gives a good performance, but the best in the picture comes, I think, from Mr. Harry Andrews as Mr. Reed's mealy-mouthed, pinchpenny employer.



Oliver Reed and Jane Merrow in the hall of mirrors in a scene from *The System*



# on books

Oliver Warner / Biography of furniture

A book which any civilized man, any connoisseur of people, letters and fine furnishings would be proud to have written is Mario Praz's **The House of Life** (Methuen 50s.) It is a kind of autobiographical disquisition centring round the author's collection of Empire and Regency furniture, and the thoughts and recollections that the objects and pictures evoke are always memorable. Though firmly Italian in background and outlook, Mario Praz has long been known for his discerning love of this country's literature, and for many, (though by no means every) aspects of English life. There are lovely illustrations of the Praz Collection in Rome, and I for one am specially glad of the author's remarks on the neglected wax portrait as a form of skill. "This book that I have written," says Praz, "is like a conspectus, in a convex mirror, of a life and a house." No one could have put it better.

Evelyn Waugh's **A Little Learning** (Chapman and Hall 30s.) is the opening volume of an

autobiography which may prove too long, for it only really begins to get interesting in the third chapter with a description of the writer's father. Lancing, Oxford, Waugh's first job as a schoolmaster; all this is engrossing, and there will be no inclination to skip the later chapters. Concurrent with this new work, comes a handsome new edition of **Scoop** (Chapman and Hall 21s.) a good opportunity to compare the latest with an earlier Waugh, light in tone.

"I saw him there full of the despair of the very young, the beautiful absoluteness which drive on toward a life-long shipwreck." This sentence is from Iris Murdoch's new novel, **The Italian Girl** (Chatto and Windus 21s.) It sums up a little of the book's special atmosphere. The story is a complex blend of actuality and extravagance, with the background of a faded Victorian house where two brothers, both of them artists, re-unite after their mother's death. There is

violence, a fire, another death, a seeming change of outlook, and an oddly contrived ending. One judges Iris Murdoch by the standard set by her own earlier stories. This one, though highly finished, is concerned with her least convincing set of characters.

Charlotte Jay's **A Hank of Hair** (Heinemann 18s.) seems to me to convey actuality well, yet to miss conviction. The publisher calls it a psychological thriller, and superficially this is indeed what it is: a story told in the first person singular by a lonely widower who, seeking to solve the mystery behind a hank of hair which he finds in his hotel bed-sitter, lands himself first in a police court situation and then in a murder which simply doesn't ring true. Though there is a good standard of purely narrative skill, it is disappointing as a portrait of a character needing much more of Dostoevsky's kind of skill.

With **The River of Diamonds** by Geoffrey Jenkins (Collins 16s.) we are in the world of action with no subtleties or tensions apart from those provided by the pursuit of wealth, in this case of diamonds from the sea off the South African Atlantic coast. It is meant as a compli-

ment when I suggest that the people are like vintage Rider Haggard, in a contemporary setting. Sometimes the incidents are far-fetched, but attention is riveted in the way the author intended.

*Briefly . . .* **The Memoirs of General Grivas**, edited by Charles Foley (Longmans 30s.) unfolds the detailed story of an enemy of this country, who did so much so ruthlessly to "liberate" Cyprus, and who proved himself so successful a leader of guerillas that there was a very large price on his head. It is sobering to read of the British in a role usually played by the Germans as "occupying forces"—sobering, and not cheerful to gather how easily we seem to have been outwitted. The real sadness is that there is still no firm solution to the problems of this vexed island. . . . How do we choose? **Behaviour in Uncertainty**, by John Cohen (Allen and Unwin 30s.) is illuminating on this subject, about which the author writes as a professor of psychology. And for the climbers—**The English Outcrops**, by Walter Unsworth (Gollancz 30s.) gives practical advice about mountaineering in England. The photographs and line drawings are most apt.

# on galleries

Robert Wraight / Pity the poor art critic

Writing about the Young Commonwealth Artists last week I commented on the apparent influence of the Spanish artist Millares upon the "paintings" of New Zealander Edward Bullmore. Now I am told by his friend, Australian Vernon Treweeke, that Bullmore's torn and roughly stitched-up canvases do not derive from Millares but from his own experiences of making sacks on an uncle's farm! Treweeke, who was also an exhibitor in the YCA show at the Whitechapel Art Gallery, put me wise about his own work, too. I had described his "combine paintings," one of which included a life-size model of himself looking through a real window frame at a painted landscape, as showing the influences of Francis Bacon, Peter Blake, Joe Tilson, Robert Rauschenberg, George Segal and others.

Wrong again, said Treweeke: an artist can create only within the limits of his own experience. It was his experiences as a shop-window dresser that

prompted him to make the life-size plaster figure and dress it in some of his clothes and it was his experience as a woodworker that gave him the idea of making a real window instead of painting an imitation one. Had he ever worked as a landscape gardener he would, presumably, have built a real landscape.

I tell you this as a warning against people who write about art, to show you how they can create a false impression by getting hold of the wrong end of the stick. There are, of course, other ways of giving false impressions and the most common of these has been much in evidence recently in reviews of the **Miró Exhibition** now at the Tate Gallery. This way (call it the hyperbole-way) is characterized by the frequent use of such words as tremendous, staggering, astonishing, amazing. Words so hackneyed that they have become meaningless. Words so meaningless that they smack of insincerity on the critic's part

(was he really astonished? How far did he stagger?). So many artists have been bent on staggering the critic that he should now be completely stagger-proof. The most he can do is simulate the astonishment and amazement that a less blasé viewer may truly experience.

If I apply all these superlatives to the Miró show, it means that I hope you may find in it one or all of these things. For me it is a first-class retrospective exhibition of an important 20th-century artist who is, unfortunately, no longer producing his best work. But no amount of juggling his name with that of Picasso can put Miró in the same class as that solitary giant.

Dipping into the newly published fourth edition of R. H. Wilenski's **English Painting** (Faber & Faber, 84s.) I read, in the chapter on Gainsborough, the sentence: "In one respect McEvoy excelled his great ancestor." And suddenly I was made to realize how drastically taste in general, and mine in particular, had changed since the book was first published in 1933. It seemed extraordinary that, in the first place, Wilenski could ever seriously have compared Ambrose McEvoy favour-

ably with Gainsborough, and even more extraordinary (but somehow admirable) that he could still stand by his opinion today. But most extraordinary of all for me was the recollection that 30 years ago I must have read his estimation of McEvoy and found nothing to quarrel with. Now McEvoy seems as slight as the musicals of the 1920's, and the art market has little time or money for him. But next time his work comes up in the saleroom I shall, thanks to Mr. Wilenski, endeavour to look at McEvoy with an unprejudiced eye.

The second section of the complete illustrated catalogue of the Queen's pictures, **The Later Italian Pictures in the Royal Collection** (Phaidon, 75s.), though perhaps without the popular appeal of the first section (that covered the Tudor, Stuart and early Georgian pictures) fully maintains the high level of scholarship and the excellence of production of those first volumes. The author, Michael Levey, Assistant Keeper at the National Gallery, has an easy style that makes the brief history of the Collection, from the time of Henry VII to the present, excellent reading for art historian and layman alike.

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# on records

Gerald Lascelles / Iron curtain raisers

Because of the close contact which British and American jazzmen enjoy through the media of the gramophone and radio, as well as the frequent visits which the topliners make to one another's countries, we are apt to disregard the Continental activities in the same field. Klaus Doldinger, a Berlin-born tenor player, has made quite a name for himself in Germany, first with his own trad group, and latterly with the neat swinging quartet featured on **Now Hear This!** (Philips). His funky-sounding music is based on the best derivations of the soul jazz that now seems to be waning in popularity in the States, but there is a strong hint of Coltrane influence in much of his work. I am impressed by Ingfried Hoffman's playing on the electric organ, a hard instrument to swing in the true sense, and one not naturally embraced by the jazz language. His bouncing solo on *Well You Needn't* is an impressive example of his work with the quartet, which I hope to hear at the Berlin Jazz Festival at the end of this month (24 to 27 September).

Among the stars booked to appear in Berlin is a Polish quartet, led by Zbigniew Namysłowski, an alto player of some stature on the European scene. This group has just made a brief tour of England, surprising audiences and critics alike by its fresh and frequently *avant-garde* approach. The Poles have for some time been known to be highly appreciative of jazz, and are probably the leading "Iron Curtain" country in this field, to their great credit when one remembers that much of the source of inspiration available to Western nationals can only reach them under difficult and unreliable conditions. Additionally, enterprising festival organizer Jo Berendt has tried to assemble the wealth of American jazz talent now residing in Europe, which is likely to include Don Byas, Donald Byrd, Kenny Clark and possibly even Bud Powell.

Yet another artist on the Berlin bill is multi-instrumentalist Roland-Kirk, whose flamboyant work with another

Continental group is well captured in **Kirk in Copenhagen** (Mercury). This set was recorded "live" last year at Copenhagen's top jazz club, the Montmartre, and one cannot fail to be impressed by the way Roland establishes so rapidly a rapport with accompanying musicians and audiences in places he has never previously visited. This was very evident during his stint at Ronnie Scott's, memorable enough to Kirk for him to dedicate his last number in the album to Ronnie and his manager, Pete King. Roland is master of the unexpected, working out a daring duet with local harmonica player Big Skol in *The Monkey Thing*, which turns into a frenzied marriage of blues ancient and modern, enabling both men to *ad lib* to their heart's content.

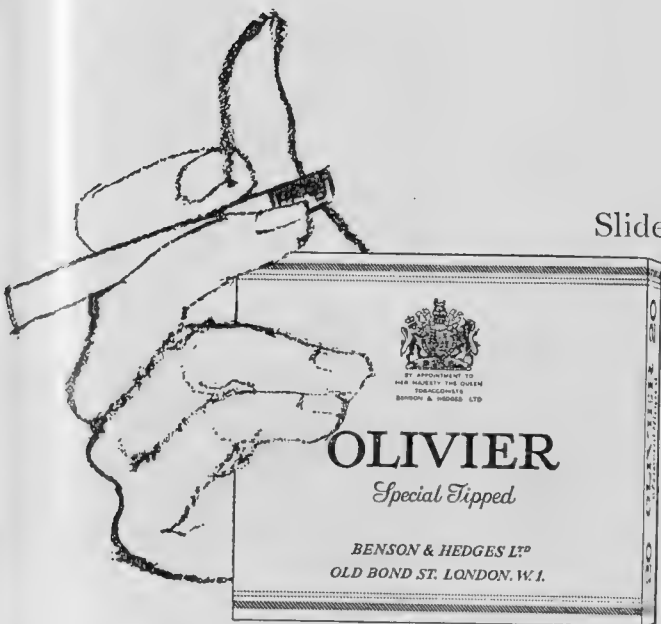
I suppose the longer-haired Berliners will be falling over one another to hear Dave Brubeck with the broadcasting orchestra, who may even play *Elementals*, the slightly pompous orchestral piece—with the quartet superimposed, of course—which is the main feature of their album **Time Changes** (CBS). Conductor Maybourn Wright eulogizes on the adaptability of Dave's framework, but I suspect the compatibility of a quartet who are free to choose "orchestral backgrounds for their own solos," without allowing the symphony boys to answer back! The other tracks on this album make much play of the quartet's excursions into complicated tempos, ending with a maddening 13-beat phrase in which drummer Joe Morello sounds to be the only man at ease. Altoist Paul Desmond is the man who prevents complete boredom from setting in.

The Brubeck quartet of 1952/3, playing **Jazz at Storyville** (Vocalion) sounds much more civilized, particularly when Brubeck and Desmond concentrate on their best points, harmony and linear counterpoint. Though this selection of standards never produces a great moment, they consistently avoid the vacuum which seems to arise in their present-day work.

*Jazz started from basic rhythms; here is a jazz club stripped to its basic skeleton. It is going to be Annie's Room in Russell Street, Covent Garden, and will be under the guiding hand of singer Annie Ross seen here with drummer Tony Kinsey and trumpeter Les Condon. Miss Ross intends the club to provide a decent meal, a quiet drink and good jazz—a rare combination in London*



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# on opera

J. Roger Baker / A many splendoured ring

With new productions of **Das Rheingold** and **Die Walküre**, Covent Garden's new realization of Wagner's tetralogy *Der Ring des Nibelungen* is now complete. If there were a number of first-performance imperfections in these two operas, so many splendours were revealed it seems that the Royal Opera House has justifiable cause for pride.

Chief splendour is the orchestra: during his three years as musical director, Georg Solti has achieved both a fine balance for the acoustic of the theatre, plus a tremendous increase in the standard of playing among the various sections. Opera-goers are not the only ones to benefit from this, of course; it means that the taxing ballets of Stravinsky and Ravel are that much more rewarding. Mr. Solti's interpretation of the *Ring* is intense and powerful, but never just that; it is carefully related to the events of the drama. So though the passages relating to natural phenomena—storm, water, fire—are hair-raising, those that accompany human activity have greater impact. This is made explicit in the magnificent third act of *Die Walküre* where a natural storm becomes a storm of human emotion; the cracking of a human heart is more devastating than the cracking of a thundercloud, a fact known to Wagner and projected by Mr. Solti.

Visually there are splendours too. The symbolic ring structure on which Günther Schneider-Siemssen has based his sets is far less obtrusive than I had suspected. The opening of *Rheingold* is a splendid watery spectacle, and the transformation from airy mountain top to claustrophobic underworld well managed. Throughout there is a combination of realism with stylization that works rather well, satisfying Wagner's demands for real doors and trees but without confining the action. The last two acts of *Walküre* end with a visible shifting of the ring to form a tableau. There seems no dramatic reason for this but as the equivalent of a musical coda it gives a visual kick to the last moments of these mighty scenes.

Less happy is the designer's colour scheme, which is limited to sombre greys and browns,

and his projections on the cyclorama are occasionally baffling. Nor are the costumes either clever or becoming: one would have expected a young modern designer to have devised some alternative to the conventional garb for Siegmund which with its skirt and bare legs must be the ugliest—and most comic—costume any tenor has to wear. However, it must be emphasised that each scene is individually arresting and I assume the lighting—particularly the follow spots from the wings—will improve when the technical staff have discovered the extent of the new lighting system's sophistication.

Clearly the ever-present ring has forced the producer Mr. Hans Hotter into problematical corners. Basically it means that no one can enter from *above* the level of the acting area, so people are continually arriving upwards through a sort of cave in the centre of the ring. Fricka's chariot flew over no mountain tops but brought her on the underground; and the goddess Erda is made to appear up the escalator that a moment before had returned Alberich to his dark mines. But Mr. Hotter scored in the big moments, notably when the Nibelungen—black, twisted dwarfs—drag hunks of gold from their caverns, and in the assembly of the Valkyries, a scene that is virtually choreographed and reveals close liaison between designer and director. His disposition of characters about the stage is always meaningful, but Mr. Hotter's greatest work on this *Ring* has been in persuading the singers to be people and not symbols, so that even the inter-relationship of the gods has overtones of human experience.

To the vocal splendours I shall return later. An impressive point is that the majority of roles are taken by native singers, among which Miss Josephine Veasey (the *Rheingold* Fricka) reveals again her star quality. Claire Watson is a radiant Sieglinde and David Ward's Wotan is already a masterly creation; his final scene—with the warm, loveable Brünnhilde of Anita Välkki—achieved heights of tenderness and pathos, aided by that wonderful orchestra, that were almost unbearable.



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# PREPARING FOR THE TROUSER AGE

Fashion prophesies a new era—the trouser age. Trousers suits, they say, will soon be as commonplace as suits and skirts; pants will be worn in office as well as home, in town as well as country. This, we feel, must entail a certain amount of hip-tailoring and spot-reducing. There are three main ways of going about it:

## THE LAZY WAY

Go to the Elizabeth Arden salon for Passive Reducing. Faradism is used to slim heavy thighs and large buttocks while you lie comfortably relaxed, the part to be reduced being exercised involuntarily by electrical impulse. Treatment is given by physiotherapist and a doctor's certificate is requested. Go to the Helena Rubinstein salon for a course of Volcanotherm treatment; Battaglia volcanic mud is remarkable for spot reduction. The melted wax is placed on the area to be reduced for 20 or 30 minutes; you lie relaxed and wrapped in blankets. Other good slimming treatments are Joy Byrne's "Rejuvenator" Spot Reducer, Ray Cochrane's Traxator treatment at The Beauty Clinic, Katherine Corbett's G5 electrical massage machine, and Maria Hornès's wax baths and massage (addresses below).

## SLIMMING AT HOME

Buy a Stimubelt devised by Stephanie Bowman, 46 guineas from Selfridge's and other stores. Without any effort on your part, a daily three minutes in the vibrating embrace of the electrically run belt will slim hips and buttocks. There is also a small but excellent electrical vibro-massage machine called The Voma. The applicator with its six plastic contacts is applied with firm pressure and small circular movements for 10 minutes at a time. The machine has also sponge and spiked applicators for face and scalp massage. The Voma costs £10 6s. 9d. from Marshall & Snelgrove, Oxford Street.

## THE HARD WAY

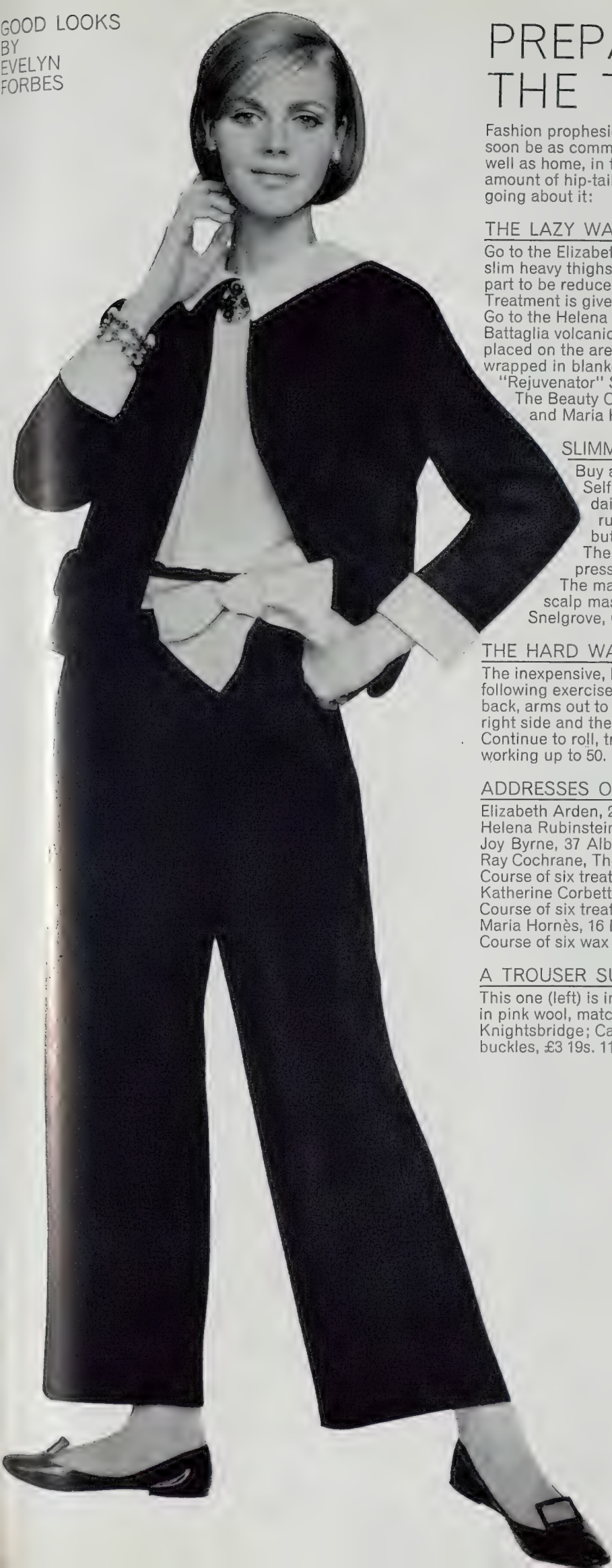
The inexpensive, laborious but effective way of slimming is by exercise. If the following exercise is done 50 times a day, I can guarantee results. Lie on the back, arms out to sides. Pull the knees back to chest and roll them over to the right side and then over to the left, touching the floor on each side. Continue to roll, travelling down the floor. Repeat 10 times, gradually working up to 50.

## ADDRESSES OF SLIMMING SALONS

Elizabeth Arden, 25 Old Bond Street, W.1. Course of six treatments, £7 10s.  
Helena Rubinstein, 3 Grafton Street, W.1. Course of six treatments, 17½ gns.  
Joy Byrne, 37 Albemarle Street, W.1. Course of six treatments, 11 gns.  
Ray Cochrane, The Beauty Clinic, 118 Baker Street, W.1.  
Course of six treatments, 8 gns.  
Katherine Corbett, 21 South Molton Street, W.1.  
Course of six treatments, 12gns.  
Maria Hornès, 16 Davies Street, W.1.  
Course of six wax baths with massage, £19.

## A TROUSER SUIT TO PREPARE FOR:

This one (left) is in navy blue tweed, the wide-legged trousers sashed in pink wool, matching the pink wool blouse. 16½ gns. at Maryon, Knightsbridge; Cavendish House, Cheltenham. Flat black patent shoes with buckles, £3 19s. 11d. at Russell & Bromley. Jewellery by Adrien Mann.







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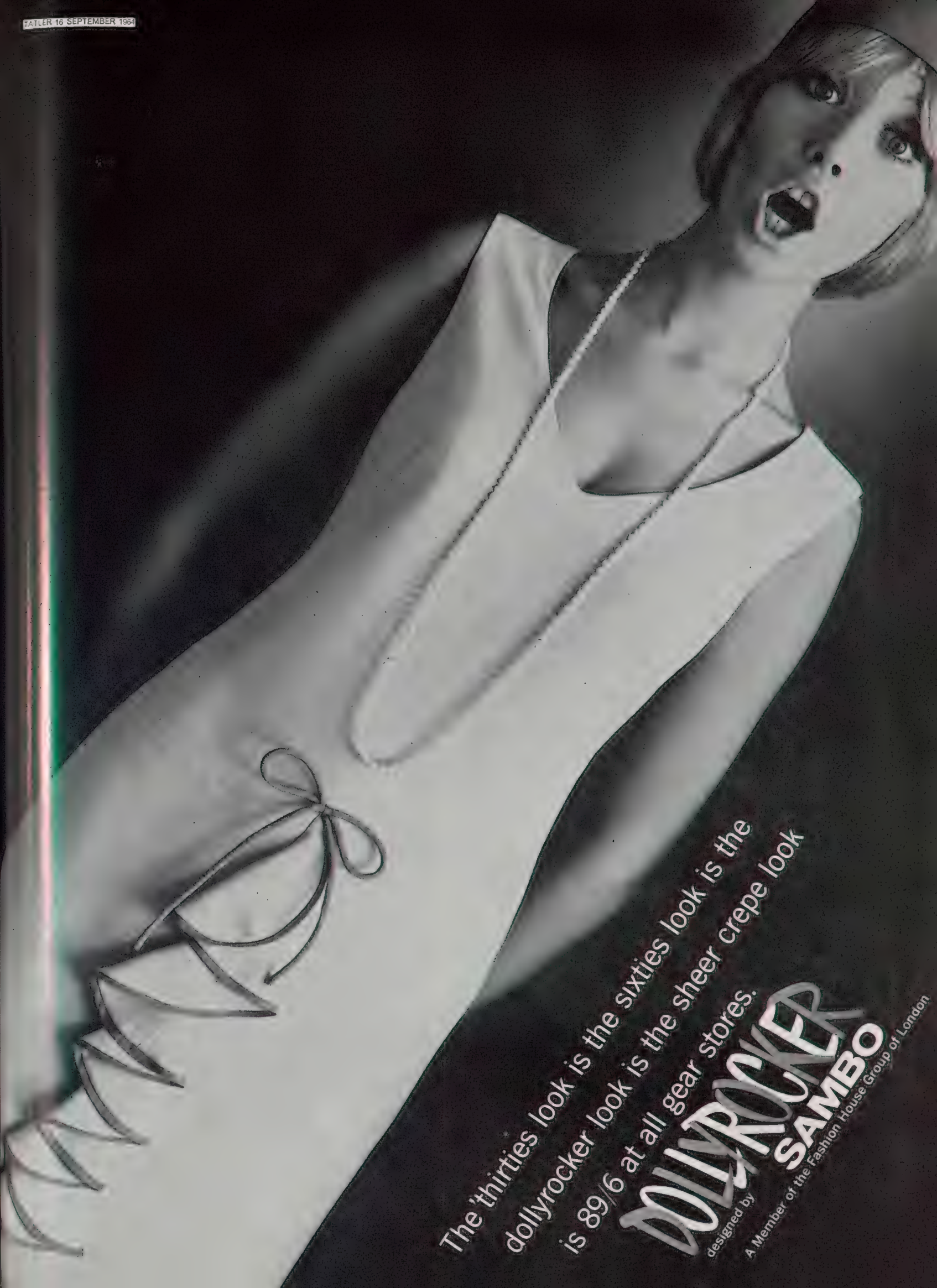
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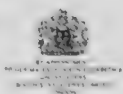




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G. S. Fletcher / Prune now for clockwork roses

## ROSE GROWING

Mr. John Betjeman has characterized the autumn as melancholy—at least when it comes to Wembley. That may be true of that land of laundries and northbound trains, though I look forward to the first fading of the chestnuts as a pleasant relief from the green of summer. Gardening is surely satisfying in the fall with the smell of bonfires, the almost aesthetic pleasure of making things shipshape, the nip in the night air, and then tea by the fire.

However, there is a considerable amount of work to be done at this time of year, especially with the pruning knife or secateurs. On most bush roses—certainly on all vigorous varieties—will be found long shoots outstripping the rest, and these need attention now, for they are certain to be broken off during the winter, or if they escape damage they will whip about in the wind and cause the bush to loosen itself in the soil, creating pockets where icy water may lodge later on. These king-sized shoots are also unsightly: cut them back to the length of the others, of course to an outpointing eye. Climbing roses usually produce more growths than are necessary to furnish material for next year, so useless shoots should be removed. This ap-

plies particularly to vigorous, free growing varieties such as *The New Dawn*, *Dr. van Fleet*, *American Pillar* and the like, which create veritable thickets in a good summer with a corresponding need for severity in autumn pruning.

Standards may have developed overlong shoots and these also need to be pruned back to the average length of the head. A crisp September day is ideal for pruning ramblers, taking out old wood and, of course, all dead or sickly stuff, tying in the new shoots to allow them to mature before the winter. I always untie everything, old and new, laying the shoots as far as possible on the ground. Old wood to be discarded is then cut out at the base. If a rambler has failed to produce sufficient new growths, some old ones will have to be retained where needed (the aim being to achieve a well-spaced outset of shoots arranged fan-wise) so cut back these old shoots to the lowest new side shoot available.

Annual attention to a rambler on these lines carried out from the start will almost certainly ensure the roses producing new wood like clockwork. Even old neglected ramblers can be disciplined in a season or two.

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Miranda, daughter of Major Hugo Chisenhale-Marsh, of Gaynes Park, Epping, and of Lady Buxton, of Waltham Abbey, Essex, married the Hon. Martin Buxton, son of Lord Noel-Buxton, of Loddiswell, S. Devon, and the late Mrs. Helen Buxton, at St. Paul's, Knightsbridge

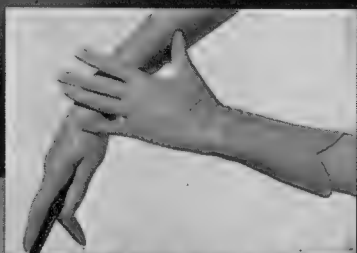


**Gaitskell—Wasserman**  
Cressida, daughter of Baroness Gaitskell, of Frogna Gardens, Hampstead, and of the late Mr. Hugh Gaitskell, M.P., married Gordon Joshua, son of Mr. John Wasserman, Q.C., and Mrs. Wasserman, of Westmount, Quebec, Canada, at Hampstead Register Office

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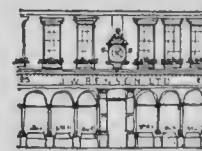
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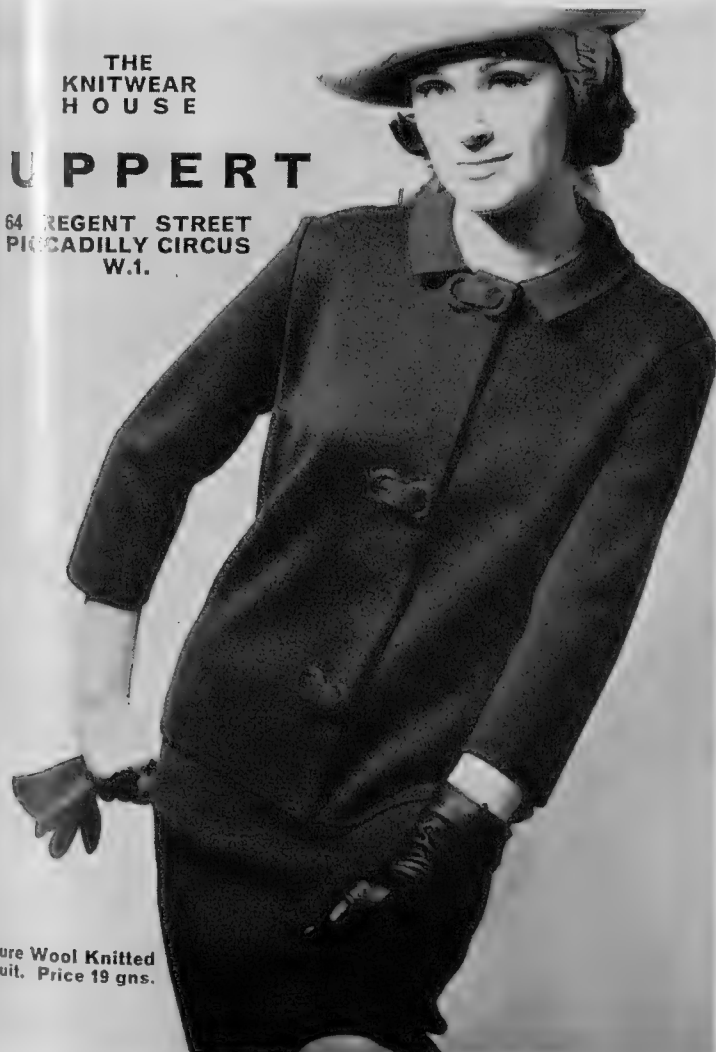
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# MOTORING

There is a magic about Minis which makes them appeal to the wealthy as well as those with an eye to value for money. Their handy size, spacious body and willing engine are the basic characteristics, but there are many motorists who would welcome a super de luxe version and be ready to pay for it. Thus it came about that Harold Radford, the coachbuilders, who normally confine their skilled attentions to the largest and most expensive cars, took a Mini Cooper and got down to applying some of their luxury know-how.

I have just been testing the result, a little car that, from the outside, looked exactly like a Mini, but when you peered closely at the back panel, there was a small enamel badge displaying the cryptic letter R. Certainly the exterior has a glossier appearance, as well it might, for seven coats of real cellulose paint have been applied with a rub-down between each. Inside, however, the difference is such as to bring other Mini owners gazing hungrily through the windows—no longer of that rather crude sliding type, but with a push button on the doors that sends a glass panel scurrying up or down electrically. As for the seats, they are exact replicas of the most comfortable club chair I have ever sat in, deep and cosy with a matching glovebox set in between them. The thickness of

the front seats had taken away a certain amount of the rear passengers' room, but for two children there would have been adequate space.

The washable nylon carpet had a thick pile, and the dashboard was totally different from the ordinary Mini, with a dull wood finish and a number of new instruments (rev. counter, ammeter, oil pressure gauge and electric clock), also a radio with twin speakers. The steering wheel was a sports type, with wood rim and drilled spokes and there was also a Webasto opening roof, easily operated from the driving seat. On the bottom corner of each door was a tiny red warning light which came on automatically when either was opened, and a headlamp flasher control had been fitted on the dash just in front of the driver.

There is a suggested "standard" conversion which includes a good many of the things I have mentioned, and this costs £525 2s. 6d., but if one goes the whole hog there will be precious little change out of £700. Detailing some of the individual features and their cost, the special paint-work comes out at £59 (or one could have the wicker-look for a mere £30), the Webasto roof

£59 10s., the armrest glovebox £11 10s., the caution lights on the doors £5 3s. 6d., the headlamp flasher £8 and so forth. One could say that the overall cost of a Mini Cooper with the more or less standard conversion would be in the £1,200 region, a figure that would, of course, purchase a much larger car. The fact remains, however, that the nippiness and traffic-threading qualities of a Mini are such that, in the eyes of many people, it fills their bill completely—with that one exception of luxuriousness.

I must confess that, at the end of my test drive, I was

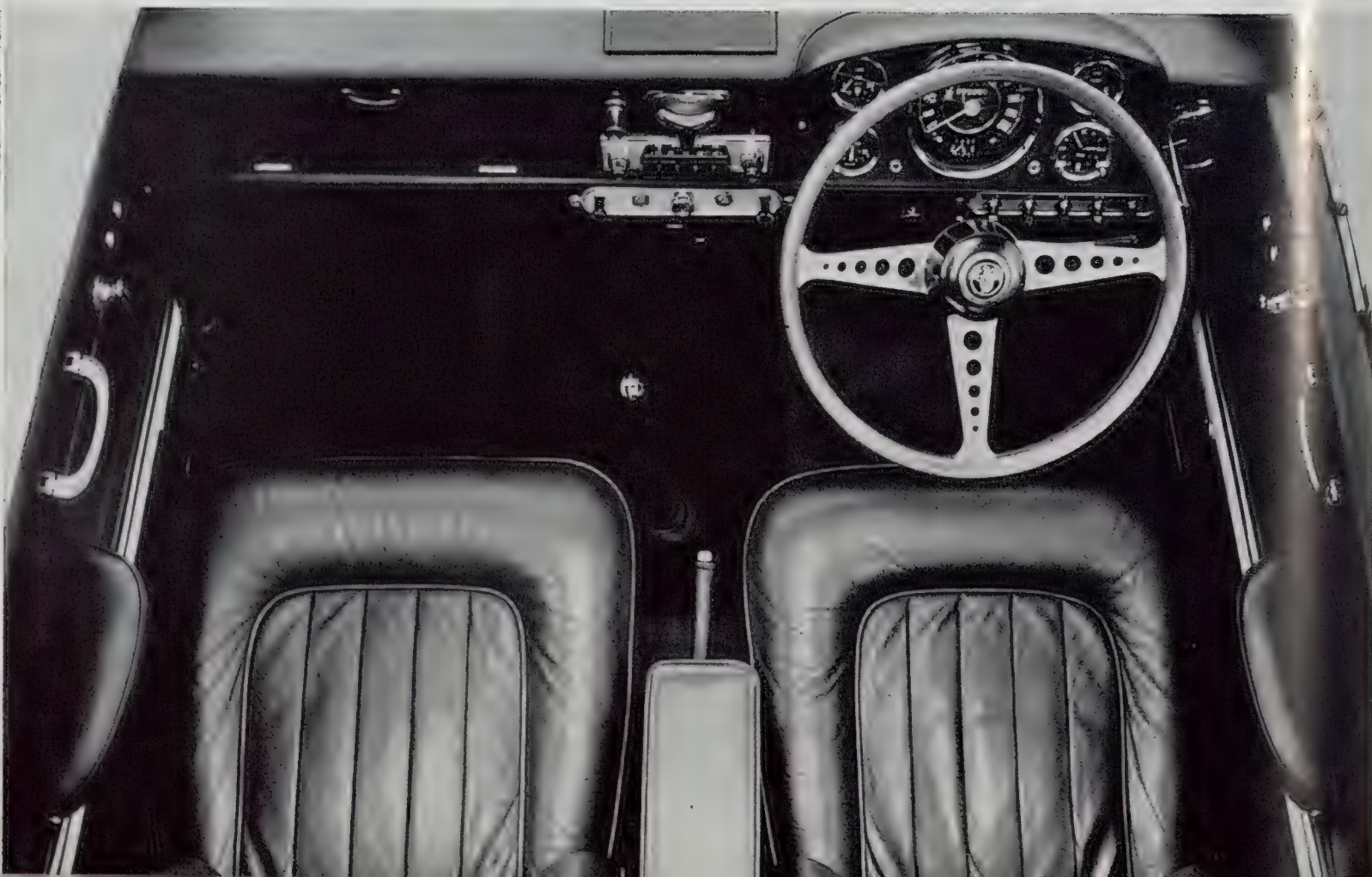
*The Radford Mini de Ville*



most decidedly a convert to the comfort and quietness of my Radford Mini de Ville. The quietness I mention particularly because it is due to the very special soundproofing that has been added to those body panels which are prone to resonance and drumming, and anyone who has become used to the ordinary Mini will at once notice the difference. As to performance, the extra weight does take the edge off the acceleration and it is as well to have one of the many engine conversions done to pep it up. On the car sent to me there was a top speed around the 85 m.p.h. mark, and from standstill to 60 m.p.h. took 17.2 seconds. The engine of the Mini Cooper, in its standard 997 c.c. capacity, with two carburettors and 9 to 1 compression ratio, develops 55 b.h.p., and fuel consumption varies between about 28 and 38 m.p.g.

The gearbox has four speeds, but the bottom one is still without synchromesh. At 5½ gallons the fuel tank is on the small side, and if pressed to any extent the car's range is nearer 150 than 200 miles; one can, with the Radford, have an additional tank of the same capacity which does at any rate help out the distance between refills.

Those who want their models converted should contact Harold Radford (Coachbuilders), at 124 King Street, Hammersmith, London W.6.



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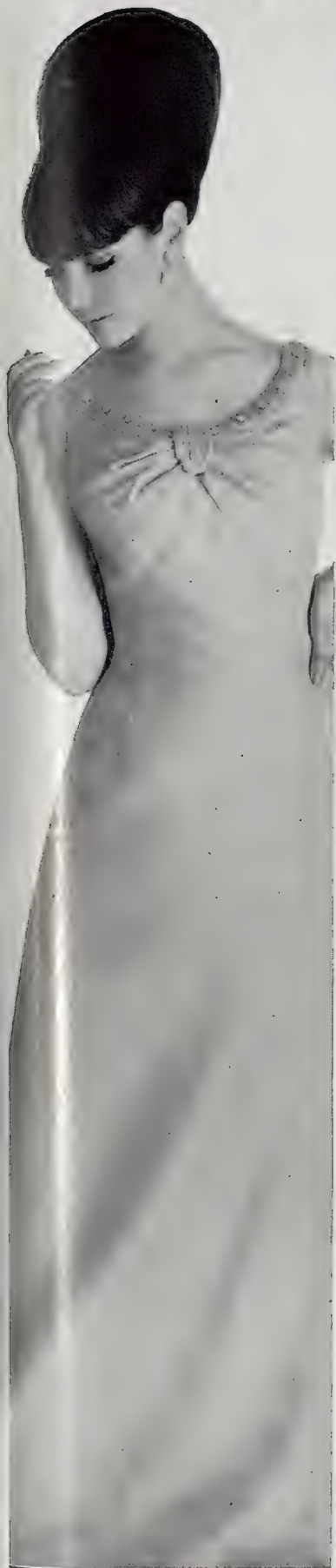


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Helen Burke / The game's the thing

# DINING IN

Every season has its compensations for the gastronome. Just now, Brussels sprouts are beginning to arrive, the evenings are drawing in, we have grouse and partridge, and pheasants in a fortnight's time; there are young hares and rabbits, too, and, if you want and can get them, capercaillies, those rare Scottish game birds. For years, I have cherished a very special **PARTRIDGE IN TERRINE**: it calls for patience and a really interested cook. One plump young partridge will make this excellent first course (hors d'oeuvre) for 5 or 6 people. With a small sharp knife, remove the flesh from the raw partridge—the breasts in two complete pieces, the remainder can be scraped off the bones—and hard-boil 2 small eggs. Trim  $\frac{1}{4}$  lb. of chicken livers; cut  $\frac{1}{4}$  lb. of boiled ham into strips; trim off the rind of  $\frac{1}{4}$  lb. of rashers of mild unsmoked streaky bacon, cut No. 4 or 5.

Put the partridge trimmings, the ham and the chicken livers, all but one, through the finest blades of the mincing-machine, then rub them through a sieve. Or pulp the mixture in an electric blender. Turn this mousse into a bowl standing on ice and gradually beat in  $\frac{1}{2}$  pint of single cream. Season to taste with salt and freshly milled pepper, together with a few grains of Cayenne. Beat in about  $\frac{1}{4}$  of an egg white. Well butter a terrine. Spread out the bacon rashers a little and line the terrine with them, leaving the ends overhanging. Spread half the mousse on the bottom and up the sides of the terrine.

Carefully, take the whites from the hard-boiled eggs without damaging the yolks, and flatten the partridge breasts a little and wrap each around an egg yolk. Lay them on the mousse and surround them with the reserved chicken liver, cut into four pieces. Cover with the remaining mousse. Draw the overhanging bacon up and over the contents of the dish to cover them, adding an extra rasher, if necessary. Break a bay leaf into 3 or 4 pieces and place them on the bacon. Put on the lid and seal the join with a pliable dough. Stand the dish in a baking tray with fairly warm water reaching two-thirds up it and bake for 2 to 2½ hours at 300 degrees

Fahr. or gas mark 2. Remove the lid and the pieces of bay leaf. Place a weighted board on top and, when cold, chill overnight. The addition of a few skinned whole pistachio nuts, mixed into the mousse, is well worth the extra cost, if only because of the brilliant green tinge.

Popular on menus, but varying in quality is the **FISH COCKTAIL**: one which seems to be the current favourite is made with Young's vacuum-sealed peeled Norwegian prawn and white crab meat from Devon or Cornwall. A 2-oz. packet of the prawns and a 4-oz. one of the crab meat will make up to 6 Sea-food Cocktails.

Start with the heart of lettuce—Crisp Cos is ideal. For each serving, allow a tablespoon of lettuce, shredded and cut in small strips, as there is nothing more disconcerting than long strings of lettuce hanging from the spoon. Wrap the lettuce in a damp cloth and store it in the least cold part of the refrigerator. Make the sauce by mixing together 2 or 3 tablespoons of your best mayonnaise, 2 tablespoons (or less) of tomato ketchup—some people frown on this—dash of lemon juice and 4 tablespoons of cream. If the mixture becomes over thick, thin it with a drop or two of water. Chill this sauce, too. As soon as possible before serving divide the lettuce between 5 or 6 glasses. Add the prawns and crab meat to the sauce and spoon a portion into each glass and drop a tiny pinch of finely chopped parsley on to the centre of each, for the sake of appearance.

By this time cooking apples are starting to lose their earlier flavour, so try them this way. Wash and core, make a cut all round each about a third of the way down from the blossom end with a sharp knife point, and place in a well-buttered oven dish. Fill each core cavity with Demerara sugar and add a small nut of butter to each. Sprinkle the bottom of the dish with tablespoon of sugar and pour about  $\frac{1}{2}$  pint water into it. Bake for up to an hour at 400 degrees Fahr. or gas mark 6.

At the end of cooking, there should be a delicious sauce in the dish.

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Albert Adair / Pastures new

# ANTIQUES

The antique trade flourishes especially in London where hardly a month goes by without the opening of some new premises. Mayfair and Belgrave are perhaps outside the reach of the newcomer but Chelsea and Kensington, though boasting some fine establishments, are rather more in favour. Indeed, the Fulham Road, (the north side of which is in Kensington and the south in Chelsea) seems to have a magnetism which draws the would-be dealer.

Not long ago I called to see Rupert Gentle, who has just acquired premises at 198 Fulham Road, and was impressed by several pieces he had on display. I have noted with interest the progress made by this young dealer over the past 10 years; he is one of the very few who had the good sense to start in an established firm before going into partnership and, finally, breaking out on his own. A sensible and unusual light mahogany mid-18th-century chest was in his possession. It could easily be termed a utilitarian piece as it has 12 operative drawers, unlike the provincial oak models that were frequently made with a top two rows of dummy drawers and a top that lifts to reveal a well. How much simpler it must be to place things on the top of the piece if the drawers are *all* operative. The designer or cabinet-maker who was entrusted with the finishing of this chest created cluster columns at the corners in front and the whole piece, which measures 6 feet 5 in. long 1 ft. 9 in. deep and 3 ft. 3 in. in height, stands on ogee bracket feet.

I note that the 14th Chelsea Autumn Antique Dealers' Fair is due to open at the Chelsea Town Hall today, continuing to

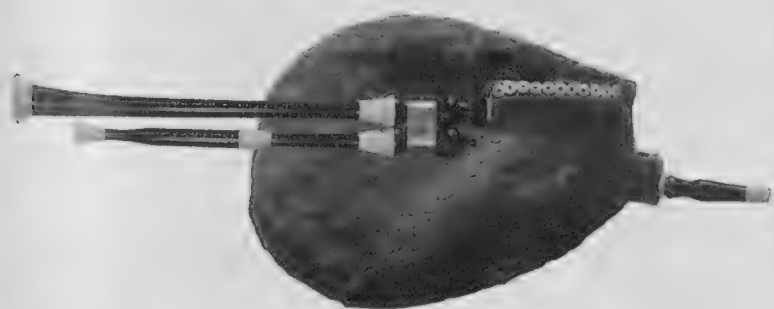
26 September. This will be the last Autumn Antiques Fair to enjoy the support of the Borough of Chelsea as such, for 1965 sees the amalgamation of the Boroughs of Kensington and Chelsea. However, I have been informed that the Fair will still be held at the same venue.

The Chelsea Fair introduced the custom of exhibiting interesting treasures lent by private collectors and not for sale, a custom that has proved very popular. This year the emphasis will be laid on music; for the first time members of the public will be able to view part of the private collection of the distinguished Dolmetsch family of Haslemere, Surrey. Among the musical instruments to be exhibited is the early French musette, or early Continental form of bagpipe (*below*) which has a softer, more pastoral air than the one we know.

It is smaller and more fragile than the modern Scottish bagpipe and closely resembles the Italian form known as the piva, used to accompany a dance of the same name. The piva was danced as far back as the 13th and 14th centuries. The musette has an ebony mouthpiece and a bag of rose-coloured Florentine velvet, ornamented with an amusing row of buttons.

## For Your Diary:

Lecture Tours, some illustrated by lantern slides, are now being held daily except Sundays at the British Museum at 11.30 a.m. and 3.00 p.m. They cover a variety of subjects such as Aspects of Graphic Art: Dürer, Rembrandt, Callot; Japanese pottery and porcelain; the Elgin Marbles; Chinese pottery and porcelain; Greek sculpture of the 6th, 5th, and 4th centuries B.C.



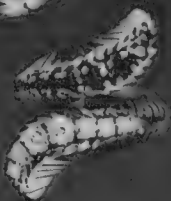
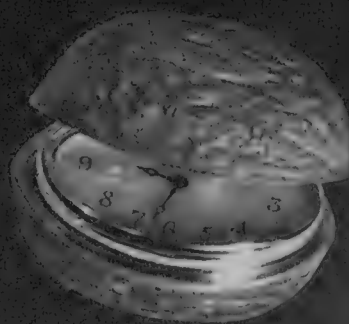
An early French musette, Continental version of the bagpipes

... they have

such a selection of

smaller Jewels

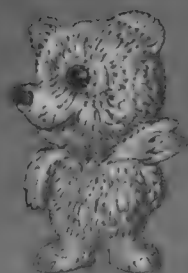
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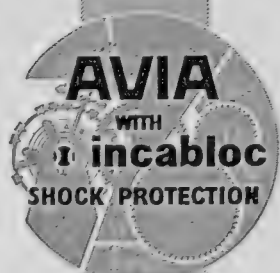
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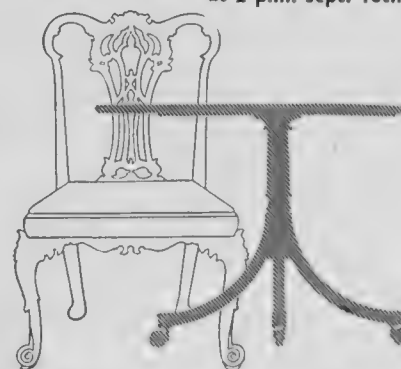
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Advertisements for this page are accepted up to 12 noon  
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LANDSCAPED TERRACED GARDENS  
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3 reception rooms, 5 bedrooms, 2 bathrooms, cloakroom, kitchen, box room and store. Oil fired central heating. Garage, two loose boxes, saddle room, play room. Delightful garden.

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6/11

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Pretty Polly believe all legs deserve pampering. Latest addition to the Run-proof range, 'Royal', is in the soft, smooth new nylon which is called ENKALON and has a wonderfully comfortable s-t-r-e-t-c-h welt. Treat yourself royally to Run-proof 'Royal' — at only 6/11 a pair.

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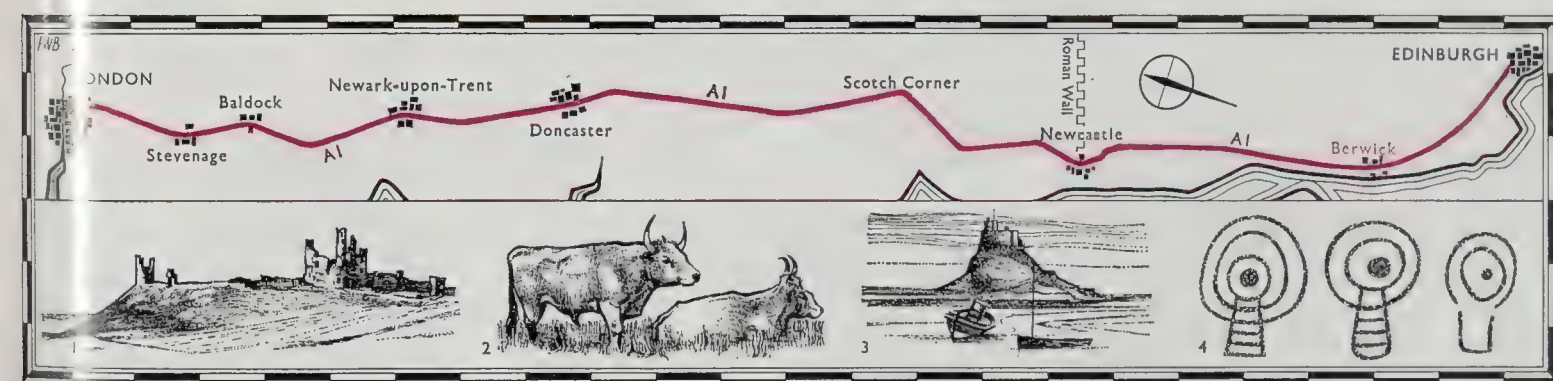


# Explore the roads of Britain with Shell



*Painted by David Gentleman*

## THE GREAT NORTH ROAD



Nowadays the Great North Road, A1, crosses the Tweed into the County of the Borough and Town of Berwick, that hiatus between two kingdoms, by the high-level concrete bridge which was built in three years between 1925 and 1928. For centuries, traffic had rumbled over the Tweed on the fifteen arches of the Old Bridge, which took twenty-four years, four months and four days to build, and was finished in 1634, the pride then of Berwick, displacing a worn-out affair of timber. You can use it still, if you prefer the historic route. On either side of its narrow coachway there are cutwaters, which allow for triangular 'outlets' through the low walls, in which pedestrians took refuge from the wheels.

In older days, the jurisdiction of Berwick extended only to the sixth pair of 'outlets' from the Berwick end. Beyond them, the bridge was a part, not of Northumberland, which nowadays is the first and

last English county, but of Northumberland, once a separate outlying part of Co. Durham. Sods were always placed in the sixth pair of outlets to show the Berwick constables (or the Northumberland constables) how far they could, and how far they couldn't, pursue offenders.

In its southern stretches the A1 intermittently follows the line of several Roman roads, including portions of Ermine Street, which was the artery from *Londinium* to Lincoln and York. As it crosses Northumberland towards Berwick, the A1 brings the traveller within distance of some of the most extraordinary things in Britain: the Roman Wall; the basalt-perched castles of Dunstanburgh (1) and Bamburgh; the sandstone hermitage at Warkworth; the wild cattle of Chillingham (2); the golden limekilns of Beadnell Harbour; Duddo stone circle; the prehistoric cup-and-ring carvings on huge moorland boulders (4); and Lindisfarne Castle on Holy Island (3).

*The complete series of the Shell guides to the Roads of Britain has been published in book form by Ebury Press, and is available from any bookseller at 10/6 net.*

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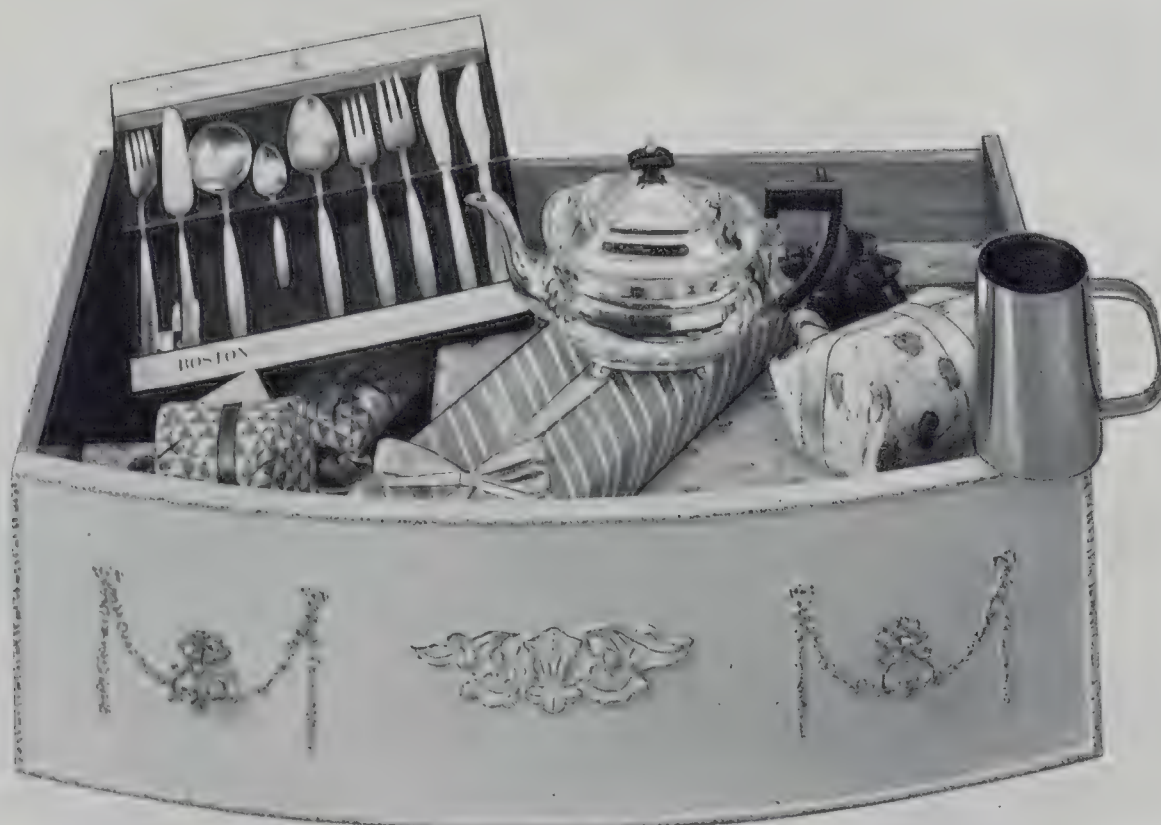




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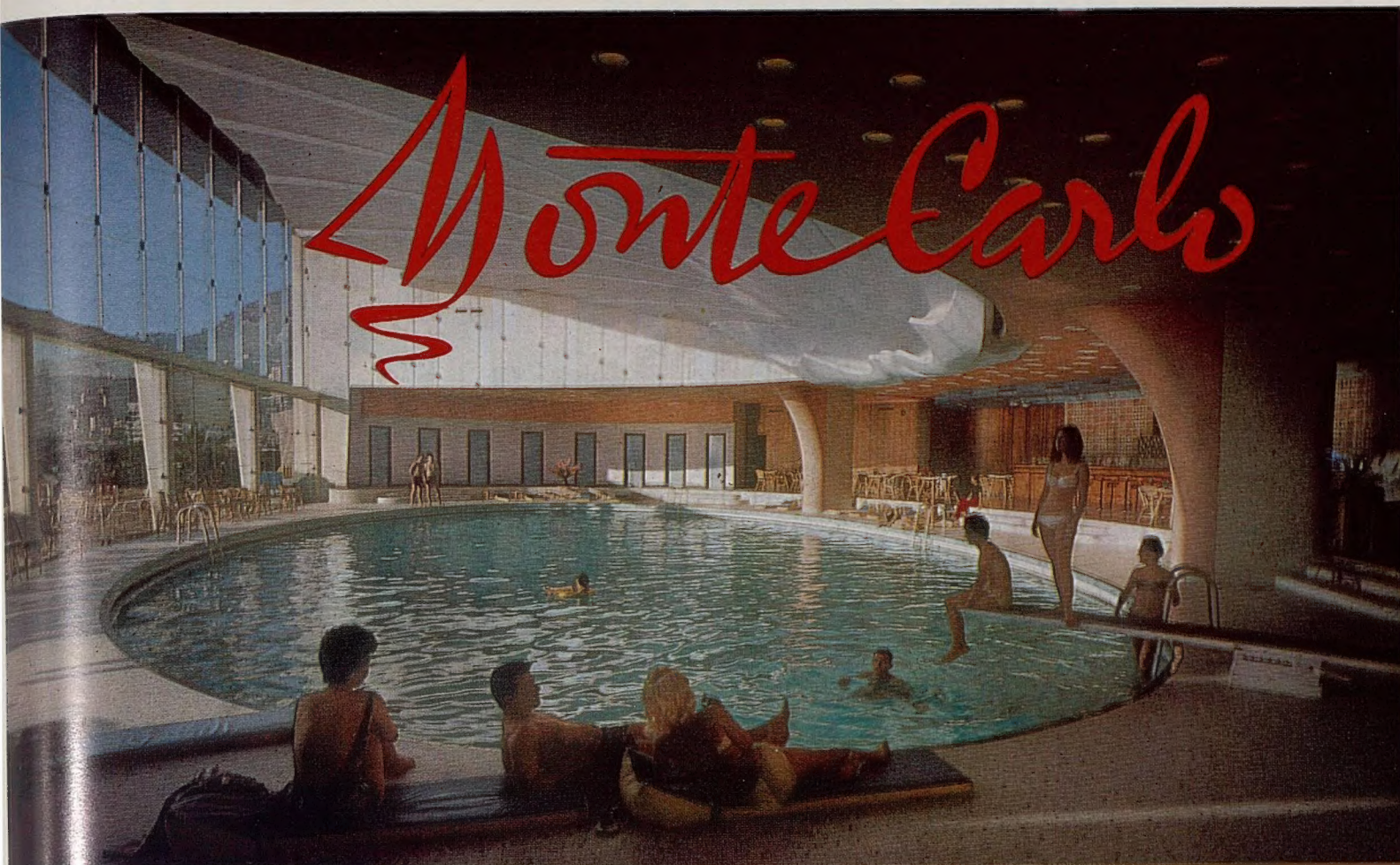
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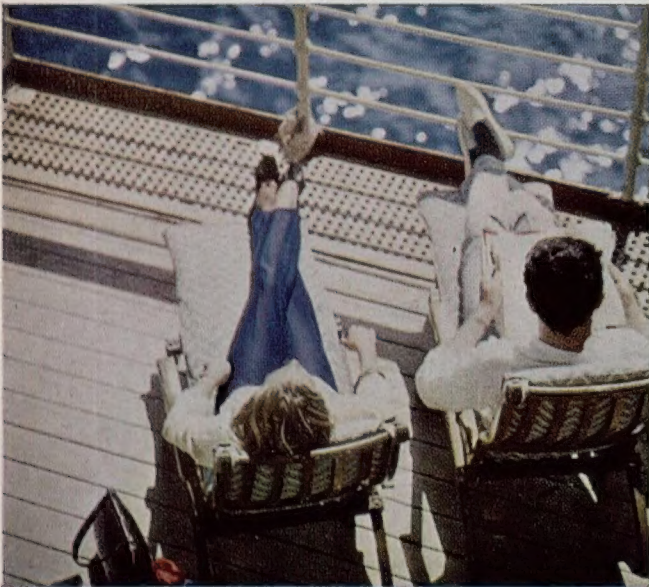
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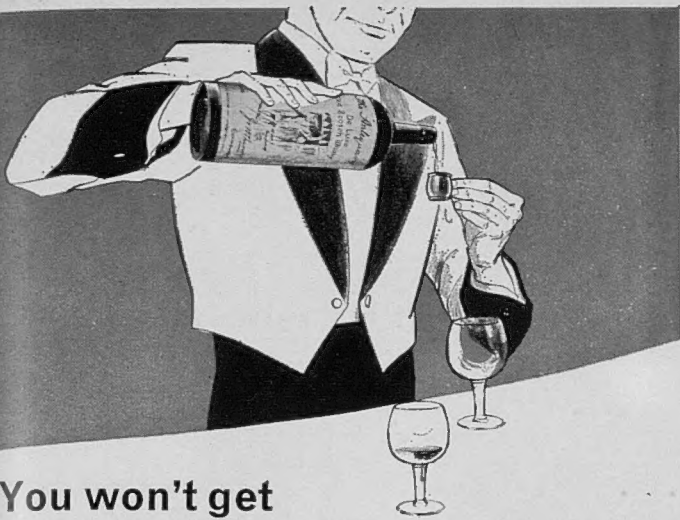
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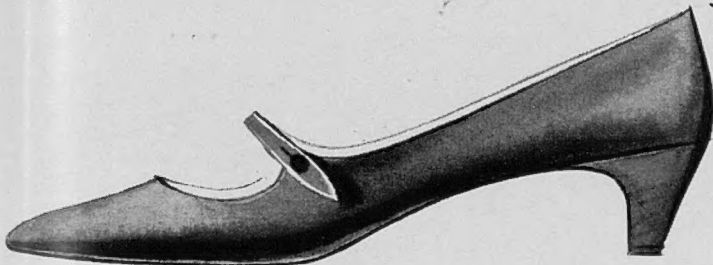


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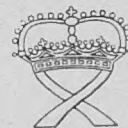
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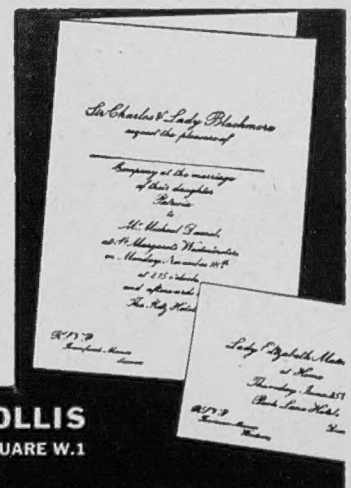
Letterpress, 1st 100 from	£2 12 6
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Hand-engraved plate from	£4 10 0
per 100	£2 19 6

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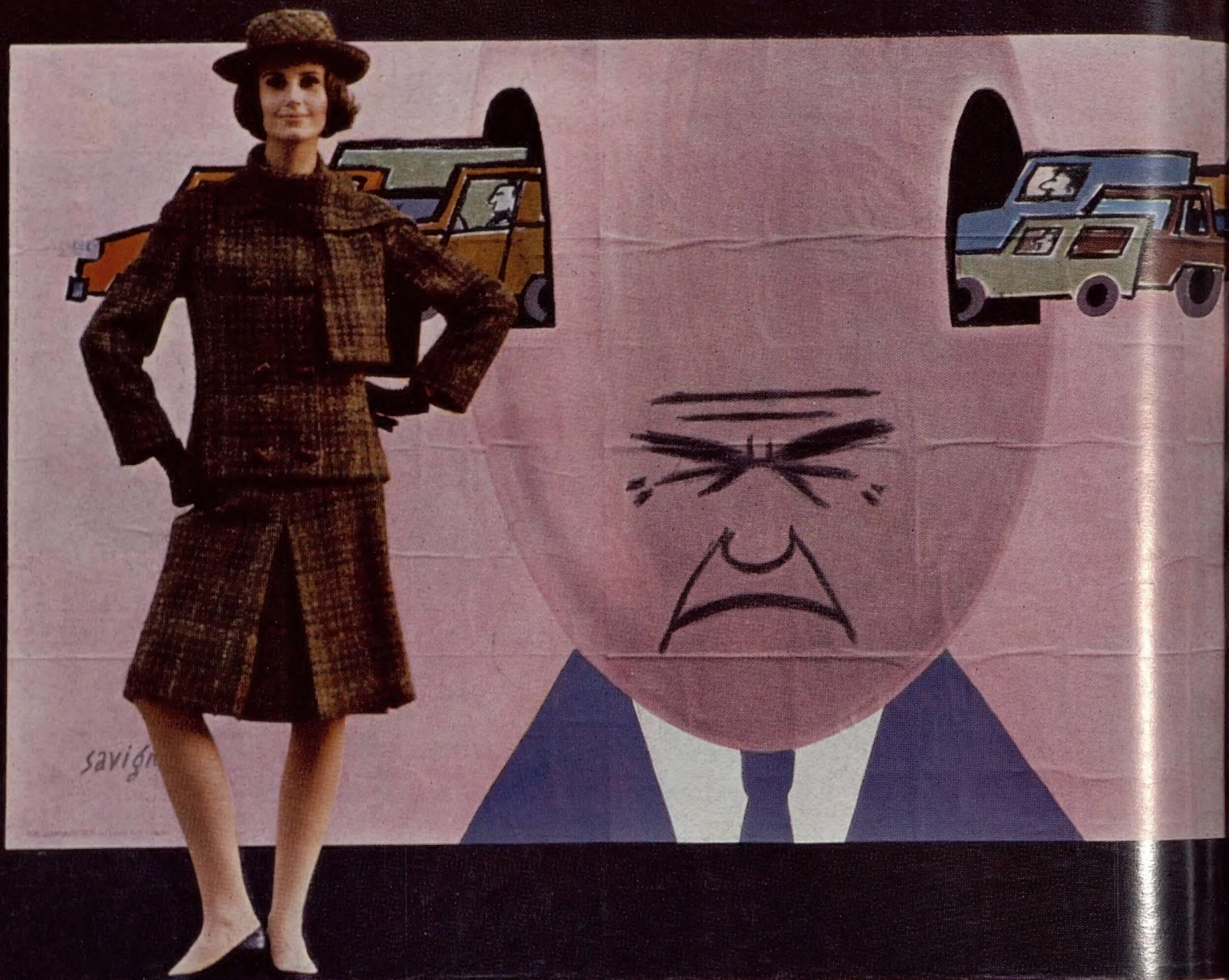
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